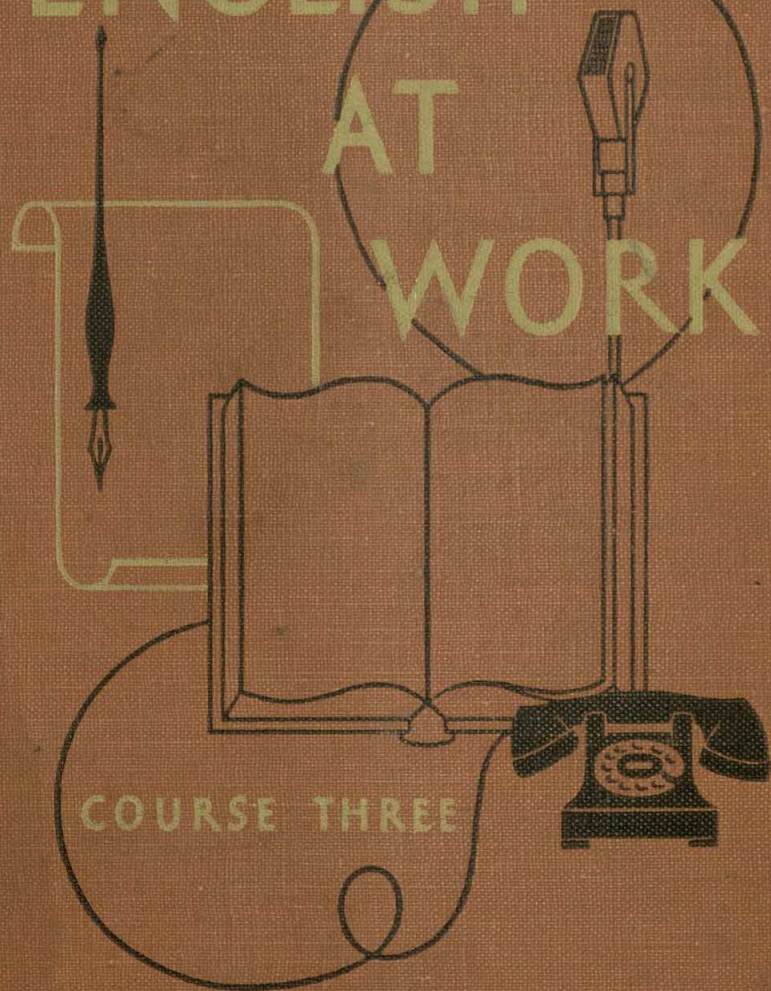


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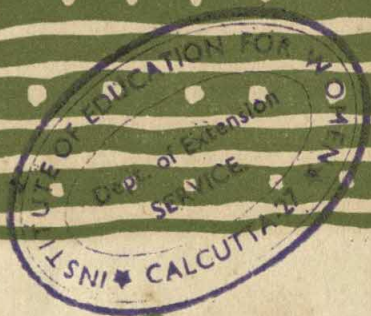
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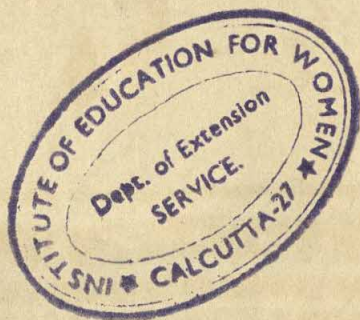


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• *Course three*



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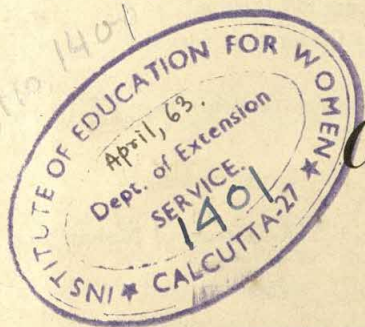
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# ENGLISH



*at work*

• COURSE THREE

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LONG BEACH, CALIFORNIA

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## PREFACE

THIS BOOK (Course Three) of the *English at Work* series continues the integrated language program begun by Course One and Course Two. Following a brief discussion of some of the highlights of this particular book is a general discussion of the series of four books. By reading these two parts, the user will gain an adequate idea of the philosophy of teaching that lies behind this book in particular and the series as a whole.

### *Course Three*

As in the other books of the series, the first fourteen chapters of this volume present an integrated, developmental program of study. For example, Chapter 1 is divided into three parts: "Writing Your Ideas," "Speaking Your Ideas," and "Aids to Communication." The first part of the chapter offers stimulating material for the student to use as the basis for his written communication. In other words, a theme assignment is suggested along with helps on planning and on general techniques. Because the authors of this series firmly believe that ideas must come before any communication can take place, they have stressed motivation and ideas before techniques. Once the theme is written, the student is then ready for the questions in "The Pay-off" (page 9), a device found in each of the composition chapters to develop student rather than teacher revision.

The second section of the chapter, "Speaking Your Ideas," again introduces ideas to be worked out, this time orally. A brief examination of the Table of Contents will reveal that the ideas



proposed in this second section are usually closely related to the ideas presented in the first section. The burden of organizing oral work is on the student, and he has ample opportunity in the oral lessons to develop poise and skill in discussion and in individual speaking. A set of questions called "Judging My Recitation" urges the student speaker to evaluate himself.

"Aids to Communication," the third section of the chapter, deals with the techniques and grammar of the language. The section begins the study of grammar with a Preliminary Diagnostic Test, which may be used merely as a record to be checked against the Final Mastery Test on page 426 at the end of the year or may be used as a teaching device. Following this, the chapter discusses and offers numerous exercises on the complete sentence. A Mastery Test closes the section. If the student and the teacher keep track of the scores on the Mastery Tests throughout the study of grammar, both should have a valuable record of progress.

Each of the first fourteen chapters of the book is organized generally on the scheme described above. Beginning with Chapter 2, spelling is brought in at the close of each chapter, and the user of the book will find modern methods of studying spelling and mastery tests by which to rate progress. In addition, individual differences are provided for by a variety of assignments and exercises. But on every level the demand is for careful, intelligent work on the part of the student user of the book.

A few other parts of the book deserve special mention here. Chapter 6 deals with a simple, step-by-step, class-tested method of writing a research paper. The purpose behind the research paper is in the minds of the authors twofold: (1) to learn how to handle the resources of a library, and (2) to learn a few of the first steps in thinking. Exercises in library research are dull when done for no other purpose than to secure a set of answers to a series of questions, and exercises on thinking done in a vacuum are also boring. Combined, however, under the title of

"Writing a Research Paper," work in these two fields is, to most students, a pleasant and profitable unit. Chapters 12 and 13 carry forward the program of developing the ability to handle facts in the art of thinking.

Chapter 15, continuing from Courses One and Two the work on the study of the most important of books, the dictionary, leads the student into a consideration of usage and levels (or circles) of language.

Some of the problems in reading poetry and prose are considered in Chapters 16 and 17. While space is not adequate for a full treatment of these difficulties, the student should find enough lively material to set him on the track to better reading skills.

Learning how to listen is a skill that needs development in a modern age of radio and television. Making free use of the ideas of workers in the field of listening, the authors present this chapter (class tested, as is all the material in the book) as their contribution to better listening skills.

A chapter on usage with both oral and written drill and a Handbook of Grammar and Usage, with cross references, to be used as additional material for slow or fast students, complete the body of the book.

### *The ENGLISH AT WORK Series as a Whole*

Here is a series of "idea" books. The student using the series is not fed a sterile diet of technique and form. Instead, like a young colt, he is turned into a fertile pasture of ideas, many of which are interesting to explore. If he is adventuresome, intellectually curious, he may go far afield; if not, he still has near at hand good grass in abundance on which to graze. And constantly by his side goes his trainer, in the guise of inductive instruction in form and technique. But the idea—the rich pasture—comes first, while the form is a practical tool in his use of the idea.



*Point of View  
on Written and Oral Composition*

Inexperienced teachers are baffled by no subject so much as by English, and experienced ones are always seeking new devices and a variety of procedures to accomplish their ends.

Do teachers ever accomplish what they set out to do in oral and written composition? We know that the answer is yes. Many teachers have done so. How they have taught students to express themselves with force and clarity is really no secret. The process involves two major components: (1) giving the student something appealing to think about, and (2) drilling him over and over again on how to express it. In these books are found in abundance these two elements, essential to the successful teaching of oral and written composition.

Course One of the series presents these plans for getting the pupils started in writing and speaking: the carefully directed first steps in such projects, numerous suggestions for subject matter, the thought processes, the attitude of mind toward the project, and the object lesson of what someone else did. The oral assignments are varied, appealing, and basically socialized wherever it was at all possible. It is also worth noting that the subject matter of the oral and written compositions is not confined to so-called English material. Ideas come from any subject because students in the English class are interested in various subject fields. The other books of the series continue this same plan in ascending degrees of difficulty, all fitted to the varying interests of high school students. Riding along with this subject matter of composition goes the study of how to say it—grammar and drill in technique.

To secure good results, therefore, the novice or the veteran teacher needs only to follow the procedures laid down, and to see that the pupils take each step. The assignments can be developed into creative projects that will be a major factor in the

development of each student's mind and the unfolding of his personality and character.

### *Other Communication Skills*

Although oral and written composition, functional grammar, and exercises for the development of related skills comprise the greater part of the *English at Work* series, the other arts of communication have not been neglected. The art of listening intelligently is developed through listening to typical class assignments and later through comprehending and interpreting serious speeches as they are heard. This series also teaches reading comprehension skills. Beginning with a simple study of the physical aspects of reading, the books lead the student through an understanding of the function of vocabulary, logic, and symbolism in reading.

### *Usage*

Anyone who makes a study of the growth of language realizes that change in usage is a continuous process. Some forms considered correct a hundred years ago are abandoned today, and what is labeled "incorrect" today may be acceptable tomorrow. Although these books are not pioneers in an attempt to break away from the formalism of past years, they lead the student to appreciate the different kinds of language—the formal, the informal, and the vernacular. They help him to understand the process of change that goes on in language.

### *Individual Differences*

Throughout the series, the assignments are flexible enough to provide for individual differences in students, whether the differences rest in the abilities or in the interests of the individuals using the texts. The inarticulate student, for example, proceeds from simple statements, based on illustrative material he may supply or from committee work, to more complex lan-



guage situations. This process will produce verbal confidence. The writers strongly feel that words, even in a television civilization, are the essential tools of intelligent citizenship in a democratic state.

### *The Approach to Grammar*

The study of grammar is presented here in a self-developmental manner. Discussion does not begin with definitions and rules. The students begin, as with a construction toy, to take sentences apart and put them together. They see how sentences work. They feel and understand why a complete sentence is complete. They thus learn the difference between end punctuation and commas, and they find a natural reason for the various marks of punctuation within the sentence. They can soon reason out almost every problem of punctuation, grammatical agreement, and acceptable usage. They need not memorize rules; but of course by the time the rule has been reached—at the end of the inductive process of study—the pupil almost knows it. He can soon state it in his own words, an accomplishment infinitely more desirable than memorizing.

Let us hope that the movement toward relegating grammar to the back of a book as a matter of secondary importance is on the wane. In these books it is made an integral part of the process of expressing oneself. Taught by steps and in a constructive, inductive manner, grammar becomes a living process; it need have little resemblance to the dreary subject that many students have detested.

There is, however, a summary of the grammar procedures at the end of each book in the series; but this is a review and a continuation of what has preceded in that volume. As the teacher concludes each unit, she will find additional drill (and a reconsideration of the reasoning process) at the back of the book. Cross references point to this section. Thus, we have a combination of features: a constructive study of the principles,

a review for those who need it, and advanced work for those who have time and ability to handle it.

Mastery tests are also provided at the end of each grammar section. Where space permits, two tests, the first designed for the slower groups, are included. A preliminary diagnostic test is also to be found at the beginning of each book, as well as a final mastery test at the end, as a check on progress made during the year.

As a final point, a very desirable feature that results from the manner in which the composition and grammar lessons are presented in the series deserves mention. Different teachers employ different methods. Some like to teach a great deal of grammar; some prefer to bring grammar into the picture only incidentally; and still others like to present grammar as a hand-maiden to composition—a kind of midposition with respect to the other two. This series should amply satisfy all three groups. The grammar lesson may be taught without reference to the oral and written composition; it may be taught incidentally, using the cross references to it in the composition section of each chapter; or it may be taught as part of the complete composition unit presented in each chapter.

The *English at Work* series is a developed course of study based upon pupil needs and yet flexible enough to satisfy the demands of different styles of teaching. Founded solidly upon years of experience in teaching English at the high school level, it motivates with ideas and firms the ideas with grammatical drill.

THE AUTHORS



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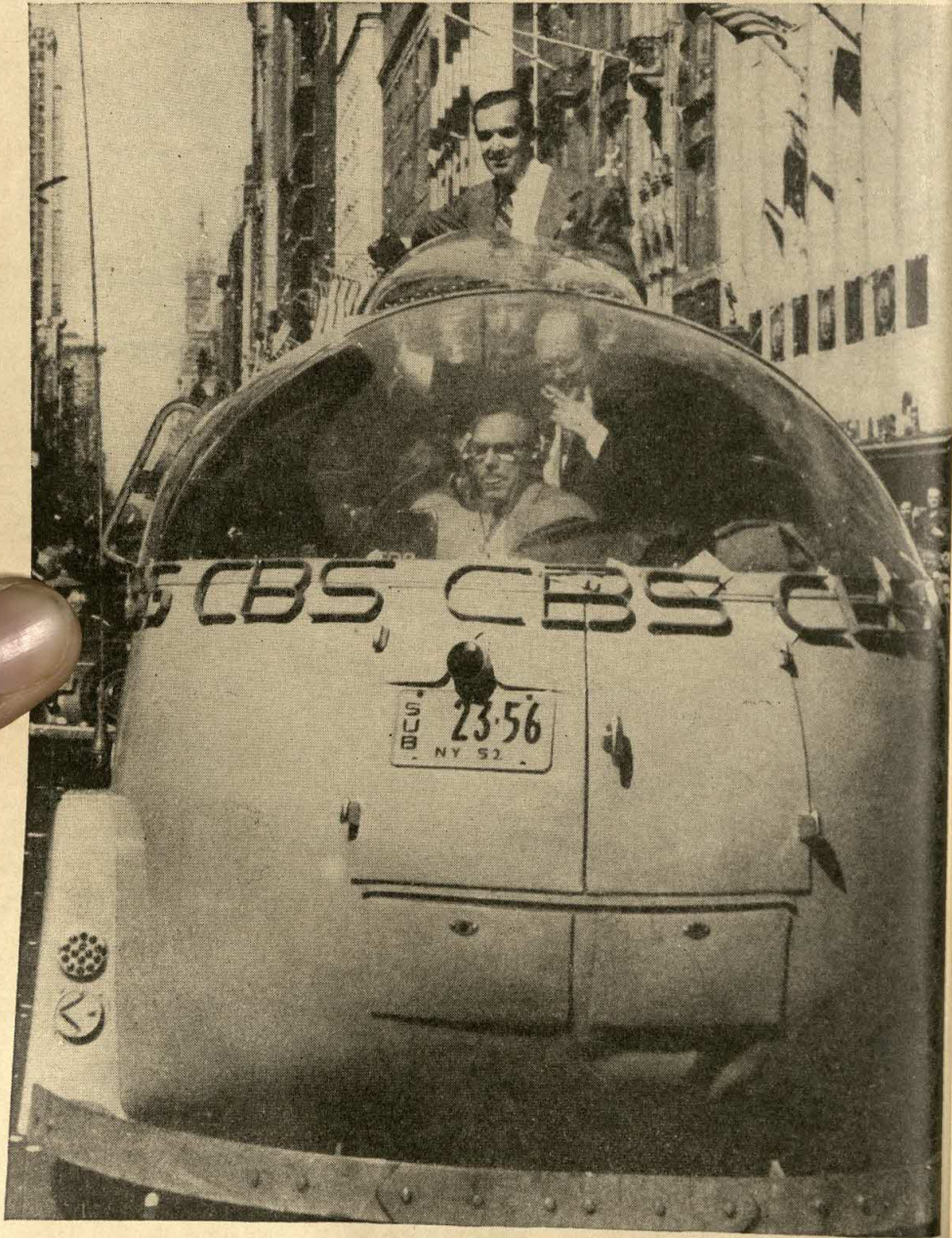
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ENGLISH  
AT  
WORK

• *Course three*



A mobile unit broadcasting a description of a parade



# chapter 1

WORD STUDY:

DESCRIPTIONS

## WRITING YOUR IDEAS

*The proper study of mankind is man.*

Mankind has been endlessly absorbed in mankind. Whether you look within the hidden rooms of the pyramids or read the sun-baked tablets of Babylonia, whether you turn the pages of later history to read the story of the *Arabian Nights* or follow the adventures of an eleventh century Japanese prince in *The Tale of Genji*, mankind is still the subject. Human behavior, with its complexities and inconsistencies, its loves and hates, has been the real subject, though the people may have been Hindu, Greek, Roman, Flemish, or American Indian. The tale of a Philistine beauty and her giant lover provided a plot that has been worked and reworked in solemn verse, in opera, and in films. Milton told the story three hundred years ago in his *Samson Agonistes*; impresarios have had it enacted on the operatic stage; and motion-picture producers have shown it on the screen. But no one is satisfied that the tragic story has yet been told in the most effective way.

These first lessons in composition will deal with your observations of human beings. There is much that you know, much that you have to say, but there is also much that you will learn,

for, as you try to put down on paper what you know, you will sharpen your eyes and ears and observe more. You will appreciate the peculiarities, or idiosyncrasies, of character if you look for them; and the keenness of your wit will contribute to the pleasure of other people. First of all, try a description of human beings in the mass.

A story is told about the work of the Spanish painter Goya. People who looked at his sketches of bullfights objected to the attitudes of his matadors and toreadors. They said that no human beings could twist themselves into shapes like those in Goya's drawings. Yet a hundred years and more after Goya's death, when the motion-picture camera was invented, people were astonished to discover in the pictures taken by the camera the identical postures and gestures that Goya had drawn. The artist's eye was so much quicker than that of other men that he could see what they could not. His perception was far quicker and far keener, and his brush or his pencil *communicated* to others what he saw.

Almost everyone wants to communicate his perception. He wants to catch the sound he heard or describe the sight he saw. Movements of all sorts fascinate the eye. Another painter, Degas, painted ballet dancers and race horses again and again and again. He never was satisfied that he had caught the motion he wanted.

For your first theme, write a single paragraph of a dozen or more sentences describing a scene of intense activity. The purpose of your writing will be to catch as many of the movements or gestures as you can and put them into words. Before you begin, however, you will need advice.

### *The Right Word*

Here are some vocabulary lists. Each list presents various verbs which might be used to express the ideas of sounds, of walking, or of crowd movements. Each row of students may



take a list and write one sentence for each word. The class may then wish to discuss these sentences.

*sounds*

plop  
thump  
whirr  
clatter  
smack

*walking*

waddle  
roll  
swagger  
lumber  
mince

*crowd movements*

mill  
swarm  
press  
surge  
drift

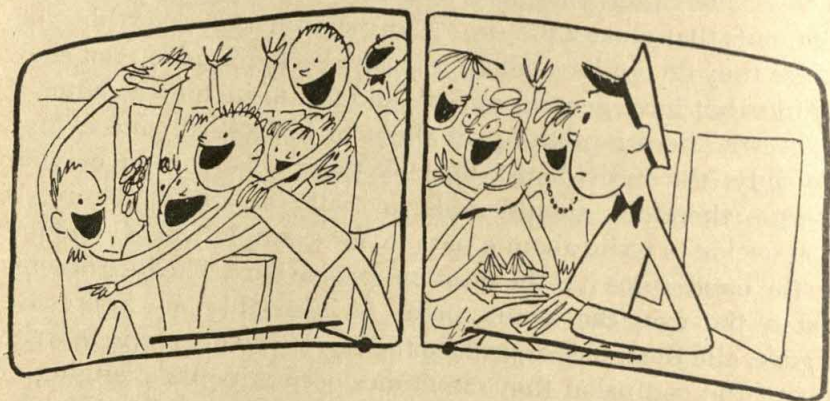
The effectiveness of your description will depend on two factors. The first is your good judgment. Have you an eye for the elements that make a picture? Many snapshots are worthless because they do not have an appropriate background, do not show things that have general appeal, and fail to include a center of interest. There is nothing in them to interest anyone except, possibly, the individual who took them. The subject of your theme, therefore, should make a really arresting picture. If you decide to write about a parade, for example, you should put in the band, since it is the most impressive part. The instruments catch the eye, the drum major is invariably an impressive figure, and the music appeals to the ear. If you are going to write about the confusion that sometimes occurs in the changing of classes in school, include a stairway, for stairs add to the confusion.

The second factor is your ability to emphasize those details that you think help the picture. If you will glance around the class, you will understand this statement. One girl has dark hair, another a coral sweater, and still another a charm bracelet. You will not notice the blouse that the girl with the lovely dark hair is wearing unless it is a bright color, for her hair catches your eye. So in writing your description, think of the three or four details that would catch the eye. Highlight these details by exaggeration. If you have seen a heavy man, write "bull-necked" man; if he is thin, write "scrawny."

*Your Plan*

1. What you are describing; exact time
2. General impression
3. Details that stand out (some five or six)
4. Final impression

Refer to the composition by Carl just below. Notice how he has followed the plan just mentioned here. Which one of his beginning sentences gives a general impression?

*IN THE DRIVER'S EYES*

Bus drivers certainly have their hands full. I was reminded of this when a shiny new bus stopped in front of a school a few minutes before dismissal on a Monday afternoon. The driver, knowing that he was early, picked up a newspaper and became deeply interested in a story. He was roused by a commotion outside. He dropped his paper and saw a pack of students screaming and pushing outside his door. When he opened the door, the young people poured in like water out of a faucet. Bus tickets were waved at him from all directions. In half a minute his bus was full. He looked back before he started. Chattering students jammed the aisles, their books on empty seats. A girl was talking rapidly, laughing as if she had heard the funniest story



in the world. In the back, two boys were roughly fooling. Then his eyes fell on three girls squeezed into one seat. One girl was chewing her gum as placidly as any cow chewing her cud, while the other two munched pretzels. "They will slide off," he thought, "at the first turn." With a sigh he switched on the ignition and started the bus with a jar.

CARL R.

### *Topics*

At the station	Moving day
Noon whistle at the factory	In the locker room
In the lunchroom	In the green room
The crowd after the game	The country fair
The roundup	Unsaddling the horses
Leaving church	Getting the bride off
The end of the party	The swimming pool

### *For Students Who Like to Write*

Put yourself in the place of another and describe your feelings.

1. Imagine yourself a fly caught in a room, with three people trying to swat you.
2. Try describing the feeling of a fighter pilot in a dog fight with one of the enemy.
3. Imagine yourself a giant looking down on a big city at about five o'clock in the afternoon. What would you see?
4. Imagine yourself a small child of three lost in a crowd of people on the sidewalk, long legs all around you. What would you see and how would you feel?

Study the following paragraph from Melville's *Moby Dick* to see how a master writer describes a white whale, Moby Dick, suddenly rising from the depths of the sea while the harpooners observe him from their boats. For three days they had been throwing harpoons into him.

## MOBY DICK BREACHES

Suddenly the waters around them slowly swelled in broad circles; then quickly upheaved, as if sideways sliding from a submerged berg of ice, swiftly rising to the surface. A low rumbling sound was heard; a subterranean hum; and then all held their breath; as bedraggled with trailing ropes, and harpoons, and lances, a vast form shot lengthwise, but obliquely from the sea. Shrouded in a thin drooping veil of mist, it hovered for a moment in the rainbowed air; and then fell swamping back into the deep. Crushed thirty feet upwards, the waters flashed for an instant like heaps of fountains, then brokenly sank in a shower of flakes, leaving the circling surface creamed like new milk round the marble trunk of the whale.

HERMAN MELVILLE (from *Moby Dick*)

*How a Theme Should Look*

Neatness, accuracy, and the use of good form are desirable qualities for everyone. Write your themes for this year in ink, or typewrite them, on large paper (8½ x 11). Here is a suggested pattern to follow:

English III	Thomas Carey
	September 8, 19—
	Moving Day
	Our moving day came on the
	worst possible day of the year
	.....

Margin →      ← Margin

*For Accuracy in Writing*

In each of these composition lessons, you will be doing your best to avoid making errors in the use of English. Each chapter discusses a certain part of grammar, usage, or punctuation. You will be held responsible for the elimination of those errors which have already been discussed and illustrated.



Most errors are the result of carelessness on the part of the writer. As you read your theme over before you hand it in, ask yourself: Have I been careless? The check list called *The Pay-off* will help you catch your own mistakes.

You must learn how to apply the principles in the grammar lessons to your own writing. This first chapter, for instance, talks about the complete sentence. Do you use only complete sentences in your theme? Have you a period, a question mark, or an exclamation point after each sentence? Or do you write like this: *Loaded with packages. I climbed the stairs.* Or this: *Mother gave me a dollar, I went to the store.* Notice the way in which Melville includes fragments (*a subterraneous hum*) within a long sentence: *A low rumbling sound was heard; a subterraneous hum; . . .* Study, too, the relation of *shrouded* and *crushed* to the subjects of the sentences. Make sure that you have no fragment standing as a sentence.

### *The Pay-off*

In your theme you were trying to present a scene of intense activity. Your verbs and adjectives must convey to the reader that feeling of intense activity, or you have failed to communicate your impressions. So your verbs are the first item on your check list.

1. Do my verbs convey activity?
2. What adjectives add to this impression?
3. Are my sentences complete?
4. Is my theme correctly headed?
5. Have I kept wide margins?
6. Is my paper neat?
7. Have I revised my work?

To *revise* means, according to *Webster*, "to make a new, improved, or up-to-date version of."

- *Begin this year with revision, keep at revision, and end with revision.*

## SPEAKING YOUR IDEAS

## WORDS TO SERVE YOU

Specialization is the order of the day in the twentieth century world. It is not enough to study engineering. A young man, to get ahead, must determine the special kind of engineering for which he thinks he is best suited or in which he is most interested. If he likes the notion of spending his life in foreign lands, he may decide that he would like to work for one of the big oil companies, and so he plans to be a mining engineer. On the other hand, he may select sanitary engineering or electrical engineering. Chemical engineering is a highly specialized field; but even in it, as in the other fields, there is differentiation.

Our vocabularies have kept pace with our living. In the newer sciences, men have been forced to invent terms, not merely for what has been discovered but for the instruments that are used in working in the special field. If you think of a simple instrument like a thermometer, you will see how vocabularies grow. The Greek word for heat was *thermē*. Modern medicine combined this Greek word with another (*meter*, "means of measuring something") to form *thermometer*. Furnace manufacturers made another combination to describe an instrument which, by measuring room heat, would turn the furnace on and make the heat remain at the same degree of hotness. *Thermostat* is the word from *thermē*, "heat," and *stat*, "to make stand still." Still another inventor wanted a name for a vacuum-lined bottle that holds heat, and *thermos* was used with the word *flask* or *bottle*. Because pure science needed a term to describe that branch of physics that deals with energy derived from heat, scientists coined the word *thermodynamics*. And so new words have been added to the dictionary.



The chapter on the unabridged dictionary (page 339ff.) lists other Greek and Latin roots that have been seized by research workers as names for their discoveries. As you study these roots, you will be interested to note the number of scientific or semi-scientific terms that you will find. Automobile manufacturers have drawn heavily on Greek words: *auto* means "self"; *hydraulic* is taken from the Greek word for "water"; *pneumatic* comes from *pneuma*, meaning "wind" or "spirit."

It is pleasant to discover that Greek is no longer Greek to you, for it is found in parts of many ordinary English words. The study of words does bring you pleasure, but it has a more serious purpose. The men and women who make up and administer the various standard tests, whether they are intelligence tests, scholastic aptitude tests, or achievement tests, have found that there is a close relationship between a person's vocabulary and his ability. By means of these tests, your guidance counselor in school or the personnel worker in a business is aided in determining the type of work you should do and the level at which you are capable of doing it. This does not mean that a good vocabulary is the only factor in a successful career, but it does mean that a good vocabulary is one of the determining factors. At the beginning of your third year in high school, you are mature enough to know where your vocabulary is weak and to build it up; and you still have time in your last two years to do a thorough job.

There are degrees of exactness in the meaning of words: (1) for reading and (2) for speaking (or writing). In reading, recognition of the general meaning of a word is enough. You do not have to know the precise meaning, for the *context*, the rest of the phrase or sentence, will round out the meaning. Consider these sentences: "Sheep crop the grass so close that farmers can't pasture cattle where sheep have been" and "The late rains have given the farmers an excellent wheat crop this year." You know that in one sentence *crop* means "to nibble"; in the other,

"a harvest." Even in reading articles for history or economics classes, you can often gather the meaning without using the dictionary. For example, a writer says that although a statesman "does not dislike reporters personally, he apparently thinks they are presumptuous, superficial, often selfish and indifferent to the public interest, irresponsible with secret information, much too distrustful and skeptical of officials. . . ."<sup>1</sup> You may not know the meaning of *presumptuous*, *superficial*, and *skeptical*, but since *skeptical* is linked to *distrustful*, you can assume that it is a synonym for it. Moreover, since the initial verb is *dislike* and these words are part of the same series as *selfish* and *indifferent*, you know that these are all terms of reproach.

Of course, you should use the dictionary as you study. You should also consult it as you read for pleasure, provided that the looking up of words does not slow you down. If the story is exciting, trust to the context and go back afterwards to the words you did not know. Store up, however, the new words you have found as you read. Your own private vocabulary list should be a prized possession.

Since it is far more difficult to use words than to recognize the words that others use, you need help in building a vocabulary for writing and speaking. In this textbook, you will find lists of unusual words (Chapter 18), and your first oral lessons will provide you with exercises which should give you more assurance and make you more fluent.

### *For Class Participation*

As you have studied this lesson, you have found that you can add to your vocabulary by recognizing words in context. It is also true that listening closely to speakers helps you to recognize words that are only vaguely familiar, and even to learn new

<sup>1</sup> James B. Reston, "Secrecy and the Reporter." *The Atlantic Monthly*, April, 1950, p. 39.



words. If a speech is well prepared, one or two words should stand out as you listen, whether you are listening to someone speaking over the radio or to someone giving a talk in front of the class. Listen, if you wish to learn these new words. Speakers may take pains to explain them, or the context may give their meaning. In this lesson, actual definitions will be given.

To test your powers of attention,\* see how well you do with this exercise. Either the teacher or a student appointed by the teacher will select words from each of the lists that appear on the board. After the speeches are completed, slips of paper will be passed out, and ten words, all jumbled together, will be read to you. You must identify the subject with which each word is connected. Three mistakes fail you.

### *Special Words for Special Subjects*

All of you are to some degree specialists, since by this time you have chosen your course in school. For your first talk this term, choose a subject which you have studied a year or two and explain to the other students the new words you have learned or the special meanings that those words have. Every subject studied in school should be included in the talks by the students; and different branches of one subject, science for example, should be treated as separate subjects. Your talk should present at least ten new words you have learned. Consult your textbooks and the dictionary for pronunciation and derivation as well as meaning. Some words, like *thermos*, have other words connected with them that you may want to talk about. To help the other students follow your talk more intelligently, list your words on the board before you begin to speak.

### *For Good Speech: Posture*

Your speech habits are an important part of the personality that you present to your friends, neighbors, and acquaintances.

You want, therefore, to make your speech as attractive as you can. Your class in oral English gives you the opportunity to learn something about the way you speak, the way your classmates speak, and the manner of speaking that is appropriate to different occasions. You should use every opportunity that the class offers to acquire greater ease and self-possession in speaking. Since you are accustomed to talking in the class, as chairman, as speaker, or as an alert listener who asks a question from the floor, you have lost much of your self-consciousness. You are now ready to learn what you must do if your listeners are to be impressed by your powers as a speaker.

A speaker makes his initial impression by the way he stands. What should your posture be? Your head should be held high, with chin up, so that you look directly at your listeners. This is essential if contact, or sympathy, with an audience is to be established. Listeners notice the eyes of a speaker; they are influenced by the feeling that the eyes convey. Almost unconsciously they determine the speaker's sincerity by the expression of his eyes. Since you want your fellow students to have confidence in you, you must let them see your eyes. Moreover, when you look at them, they will see the play of expression across your face as they cannot do if your eyes are fastened on the desk in front of you, hooded by your eyelids. The first requirement of effective speech, then, is to look at your audience.

To make sure of this audience contact at the very beginning of your speech, you should memorize your opening sentences. As the chairman introduces you, you stand and move forward. This is the conventional response that you should make: "Thank you, Mr. Chairman. (Use *Madam Chairman* for a girl.) Miss Thurston, fellow students, I should like to tell you . . .," and you begin your speech. As you address the teacher and the class, let your glance travel around the room. You want to establish contact with the whole class, not with one individual or with the group sitting directly before you.



The delivery of your opening sentence should be made slowly. Do not be afraid to show how you feel about the subject on which you are talking, for the class will understand you better if your *attitude* toward your subject is made clear. Since this first talk is to be a short one, you should rehearse it several times at home before your mirror. This practice will help you.

At the close of your talk, break the contact. You must plan and memorize your concluding sentence. It must be a simple sentence, strong and clear in order to have the audience recognize it as the conclusion. Your tone and manner must also show that it is your final remark. You may then turn to the chairman, to wait for questions before taking your seat.

### *Judging My Recitation*

1. Did I establish audience contact before I began to speak?
2. Was my posture good?
3. Was my formal opening correct?
4. Did I remember to look at different students in the audience?
5. Did I show interest in my subject?
6. Did I avoid the use of fragments as sentences?
7. Was my final sentence a good one?

### PRELIMINARY DIAGNOSTIC TEST

Record answers for the following questions and problems on paper. When the answers are checked, you will be able to see in what field your principal difficulties lie. During the year, then, you will be able to make a special effort to overcome those difficulties.

#### COMPLETE SENTENCES

Among the following constructions, there are (1) fragments standing as though they were sentences, (2) two complete sentences run together as though they were one sentence, and

(3) complete sentences that are correct as they stand. On a sheet of paper, number the lines from 1-15 and put *F* beside the number of each construction of the first kind, *R* for each of the second kind, and *C* for the third.

1. Walter Brown, one of the best players on the squad and one of the best students in school.
2. He doesn't let athletics ruin his school work, he doesn't dream football during study hours.
3. He is always alert on the field. Especially when the ball is about to be snapped back.
4. A player who watches the ball and charges headlong when it first moves will generally outrush his opponent.
5. Don't worry about your opponent's hands or whether he will bump you, watch the ball out of the corner of your eye.
6. If you charge low and hard, hitting him first and getting him off balance. You will have the advantage of him.
7. There isn't much he can do then, particularly if you keep on charging with short, hard, quick steps.
8. After you get him off balance, boost him up a little as you charge, this maneuver will take the power out of his leg-drive.
9. You can carry him back as far as you want to, clear out of the play. Whether he weighs a hundred pounds or two hundred.
10. When your line is on the defensive, the problems are reversed, but you must still charge low and fast.
11. I know that some defensive lines stand high, they can see where the ball goes better and which way the play is coming.
12. Seeing these things will do the defensive tackle little good, however, if he is carried back.
13. He should charge fairly low, with one arm out straight and stiff. Meeting the opponent's helmet, pushing him backward and upward.
14. The upward push, lifting the opponent's head out of the low, driving position, destroys his power.
15. Keep your arm straight and stiff to hold the offensive player away from you, once his head or shoulders are against your legs or body, you are ruined.



## PUNCTUATION

Use twenty marks of punctuation in the following sentences, not including end punctuation. A pair of quotation marks, either single or double, is to be counted as two marks.

16. Unless you watch the ball carefully, you will charge before the ball is snapped.
17. You will then be off side and your team will be penalized five yards.
18. Our right guard who charges on the signal is frequently off side.
19. Being a very aggressive fellow he wants to lead the ball rather than to follow it.
20. Our coach is the sort of person who likes aggressiveness hence the guard is only trying to be agreeable.
21. Will you ever learn to watch that ball yelled the captain.
22. If you out-charge the opponents you have the advantage of them but if you out-charge the ball too you are helping the other team.
23. Football which is a game of speed timing and power requires courage and intelligence.
24. A player must be in excellent condition otherwise he will falter toward the end.
25. The players lead a hard life the coach however is the one who really suffers.

Choose the accepted word for standard English from the parentheses in the following sentences:

## POSSESSIVES AND CONTRACTIONS

26. When (theirs, there's) trouble here, (its, it's) never my fault.
27. Mr. (Cass's, Casses) household never has trouble; (their, they're) always at peace.
28. The (Cass's, Casse's, Casses') family life does have (its, it's) little ups and downs though.
29. I don't know (whose, who's) troubles are greater than mine.
30. My own griefs are greater than (theirs, their's, theirs').

31. The (boy's, boys') and (men's, mens') games aren't selling well.  
32. The fault is (yours, your's), not (ours, our's).

## CASE

33. Do you want Carl? There go Pat and (he, him) down the street.  
34. That's (he, him) on the outside.  
35. Either one of (we, us) will help you though.  
36. You have no need of Carl and (he, him).  
37. The work is too heavy for you and (he, him).  
38. No, it was (he, him, himself) and (I, me, myself) who suggested it.

## AGREEMENT

39. If everyone (do, does) (his, their) part, we'll finish soon.  
40. That basket of plums (is, are) very ornamental.  
41. There (isn't, aren't) enough peaches to go around.  
42. It (doesn't, don't) seem that they should cost so much.  
43. Each one of them (is, are) almost a gold nugget in value.  
44. Mathematics (give, gives) us the answer to that.

## VERBS

45. The rain (began, begun) to fall before we (knew, knowed) what was happening.  
46. We shouldn't have (sat, set) out on such a long trip without (laying, lying) better plans.  
47. I might have (spoke, spoken) of that, but experience is the only thing that will (learn, teach) people much.  
48. Will you (leave, let) me have some of those apples that are (lying, laying) under the tree?  
49. Yesterday you (ran, run) off with the good ones and (left, let) only the bad ones there.  
50. The price is (raising, rising) because so many are (taken, took) without being paid for.  
51. I'll (accept, except) your explanation because your story (affects, effects) me deeply.  
52. (Lay, Lie) down now and (set, sit) your mind at rest.



53. A sleep will have a good (affect, effect) on you, (accept, except) that you may not want to work afterward.
54. You're (losing, loosing) the ball I (threw, throwed) to you.

### ADJECTIVES AND ADVERBS

55. He was (sure, surely) going (fast, fastly).
56. We (almost, most) caught him at the intersection.
57. The traffic was (altogether, all together) too heavy. We (were, weren't) barely moving.
58. Your motor sounds too (loud, loudly) to me.
59. He seemed (excited, excitedly) when I saw him, but he did (good, well) on the maneuvers.
60. If it's (alright, all right) with you, I'll go now. I (can, can't) scarcely stay awake.
61. Go ahead. You look (hungry, hungrily).
62. I'm (real, very) grateful to you, and I'll do my work (different, differently) tomorrow.
63. You generally finish in the first half of the hour, and you are more dependable than (anyone, anyone else) in your group.
64. The others have done (some, somewhat) better recently. They seem to be about (already, all ready) for inspection.
65. The majorette smiled (sweet, sweetly), and she was the prettiest of (all, any other) of the contestants.

### SPELLING

On numbered lines (66-90), write the correct spelling of the words with blank spaces.

66. suc\_\_ded in his effort
67. He ach\_\_ved success.
68. de\_\_end the stairs
69. his first app\_\_nce at school
70. The bal\_\_on will go up.
71. I was not con\_\_ious of it.
72. a c\_\_rt\_\_us person
73. depend\_\_nt upon others
74. in desp\_\_r\_\_te circumstances

75. a\_k\_rd on his feet
76. ate in the caf\_ter\_a
77. Which book did you ch\_se?
78. not much comp\_t\_tion
79. a di\_at\_sfied customer
80. compl\_mented for good work
81. to rel\_ve pain
82. a rel\_g\_us meeting
83. a sep\_r\_te room
84. a police s\_rg\_nt
85. sev\_r\_ly injured
86. a sop\_more in college
87. stud\_ing the lesson
88. a tra\_dy, not a comedy
89. next We\_sday
90. us\_al\_wrong

## AIDS TO COMMUNICATION

### DIRECTING TRAFFIC

#### *The Complete Sentence*

In talking, everyone uses the rise or fall of the voice to indicate the end of a statement. Listeners know by the rising (for questions) or the dropping of the voice when you have finished a sentence; but when you write, you must indicate the end of each part of your story and each complete statement of a separate idea or bit of action by a full-stop mark of punctuation—a period, a question mark, or an exclamation point. The most misleading errors in writing are the failure to use these marks correctly, just as the greatest danger in driving is the failure to observe the traffic signals.

The writer must direct his own traffic. He must use stop signs to halt the reader at the ends of complete statements. A surprisingly large number of writers, however, are inefficient directors of their own traffic. At times they fail to stop the reader



at the right place, and at other times they stop him at the wrong place. In the first case, the reader becomes confused by ideas that do not belong in the sentence; in the second place, he is exasperated because he is stopped before the sentence is completed.

How shall a writer know where to place his signals? He must judge a statement by the feeling of completeness as shown by a combination of subject and verb. What are the subject and the verb in each of the following sentences?

1. A little boy next door often helped his father in the garage.
2. The father always repaired his own car.

You have already learned how to find the subject and verb in sentences of this type, but it might be well to review the procedure. You find a subject that does the acting, not an object that receives the action of the verb. In the first sentence, you may think that the word *father* could be a very good subject, but after finding the word of action, *helped*, and asking who did the helping, you readily see that *boy* is the subject, and *father* is the object of the verb *helped*.

The task is easy in the sentences above because there is action in them. The following sentences may require a little more attention. You ask yourself what is being said about something, and what is that something about which it is said. Be careful again not to mistake for the subject the person or thing which follows the verb.

3. The father was a fireman by trade. (What is being said? Somebody was a fireman by trade. Who was? *Father* was. *Father* is the subject, and *was* is the verb.)
4. He had always been the boy's ideal. (Find the verb. Somebody *had been* the boy's ideal. Who had been? *He* had been. *He* is the subject.)

In some cases, however, the subject may follow the verb. Variety is thus obtained in the construction of sentences.

5. Beside the car, would sit the boy, holding a wrench. (The verb is *would sit*. Who would sit? *Boy* would sit. Thus the subject is *boy*, even though it follows the verb.)
6. Under the car, would lie the father. (Somebody *would lie*. Who? The *father*. Thus *father* is the subject.)
7. Here and there lay the tools on the cement. (What lay? *Tools* lay. *Tools* is the subject.)
8. There were other tools inside the garage. (Don't let the first word, *there*, fool you. *There* is not the subject. It is an introductory word used sometimes to get the sentence started. Now find the verb. Is something inside the garage? What *were* inside the garage? *Tools* were. Therefore *tools* is the subject of *were*.)

After you have become aware of subjects and verbs working together, you should look into constructions that do not have subjects and verbs that "click"; you can then avoid stopping traffic unnecessarily. You will not misdirect your reader with incomplete and fragmentary constructions.

You cannot say "I running" or "Joe to run" and have a complete statement. Note the difference in "I *was* running"; "I *am* running"; "Joe *likes* to run." *Running* is only part of a verb (a participle), not a whole verb. In the last sentence, what does Joe do? Joe *likes*. Therefore, *likes* is the verb. *To run* is also only a form, a part, of a verb. It is called an *infinitive*. It is used here as a noun, object of the verb *likes*. You may not always remember such technical terms as infinitive and participle. The important thing is to know that such verb forms are incomplete, do not make a complete statement.

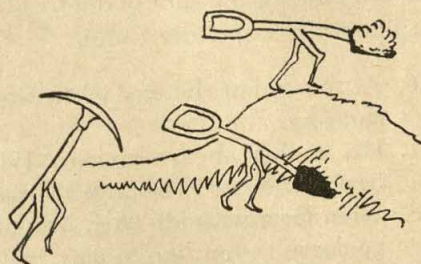
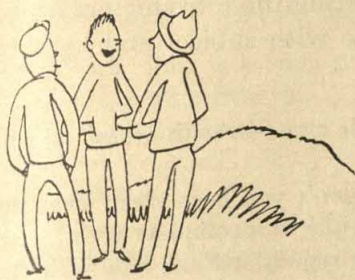
Which of the following groups of words are not complete sentences?

1. Little Georgie always waiting to hand a wrench to his father.
2. The man working and grunting under the car.
3. The boy knew all kinds of wrenches and pliers.
4. Frequently running to the garage for an oil can or a bolt.
5. Ready to take the discarded wrench and put it away.



## Subject

## Verb



Subjects and verbs should work together.

Make complete sentences of four of these five groups of words and tell what the subject and verb are in each sentence.

If you solved these problems correctly, you made *simple sentences* of the four that were incomplete. You gave each a single combination of subject and verb, such as you found in Number 3—*boy knew*.

You remember that a *simple sentence* is one that consists of a *single clause* (a group of words containing a combination of subject and verb). The clause must be an *independent clause*.

But the fact that you have a combination of subject and verb does not always mean that you have a complete sentence, simple or otherwise. Some combinations of subject and verb are intended only to explain the main statement, telling *when* it happened, *where*, *why* (*because*), on what condition (*if*), and so on. Combinations of subject and verb that are introduced by such words as those in *italic* type, above, and by such other joining words (conjunctions) as *after*, *unless*, *until*, and *while* cannot stand alone. Such groups are *dependent* clauses. They must hang onto an independent clause, to modify it; that is, to explain its meaning. The reader will be misdirected, misguided as to the meaning, if dependent groups are allowed to stand alone.

Are the following groups dependent or independent? Make dependent groups complete by canceling the introductory word or by adding an independent clause with subject and verb to support the dependent one.

6. At the end of the day when Georgie came in with grease on his clothing.
7. His mother always saying, "Why don't you keep clean like the boy next door?" (Change the participle to a complete verb.)
8. Then Georgie said, "Aw, he's not a regular fellow, like Charlie, he doesn't even like to play ball." (Insert a full-stop sign where one is needed.)
9. Finally as the kindergarten year approached.
10. "You'll have fun in school next week, playing games and making music." (*the lady next door speaking*)
11. "Not going to school!" (*exclamation of surprise from the lady*)
12. "No, I'm not going this year! I shall go next year when Charlie goes."

Such words as *who*, *which*, and *that* also generally introduce dependent groups. Beware of these words. They may be the subjects of verbs, but when they form dependent clauses they should not stand alone.

Find the combination of subject and verb in Numbers 13 and 14 below. Are the combinations dependent or independent? Find another possible subject that is waiting for a verb. Give it one, or make other changes to enable the whole group to stand alone.

13. Georgie's father, who always enjoyed working on his car more than riding in it.
14. A car which never had anything wrong with it, but which always had a wheel off for inspection or the motor apart for a tuning.

What introductory words in two of the following four groups make them incomplete? Cancel the introductory word



or add a combination of subject and verb to make those statements complete. In one case, insert full-stop punctuation.

15. When, once in a long while, the family got into the car for a Sunday afternoon ride.
16. If the father heard only one squeak as he drove away.
17. Then he would simply drive around the block and back into his workshop.
18. When the ride was suddenly over, the family got out, the father and Georgie went happily to work again to stop the squeak.

There was once a big brave boy who, in school, paid no attention to periods. He wrote constructions like the last one above. When he became a traffic officer afterward, he didn't realize that independent cars, each with a driver of its own, should be kept apart. He let them run into each other. Of course the bumpers became interlocked, and the drivers sang poetry to each other.



He let them run together.

It is as dangerous to let two independent groups of words run together without a period (or question mark or exclamation point) as to let a fragment try to stand alone. Prove that in each of the following groups there are two or more sentences run together. Find the combinations of subject and verb that prove your point. Correct the run-on condition by putting in full-stop

punctuation, a period between independent groups, making two sentences. A semicolon (;) may be used instead of a period, making one sentence, if the two parts have some carry-over relationship; or you may use the conjunction *and* or *but*, preceded by a comma, to tie the two groups firmly together. If, however, there is close relationship between the two parts, you may use a joining word such as *because*, *when*, *if*, *while*, *after*, *since*, *as*, *until*, *who*, or *which* to make a complex sentence of the construction. Since the relationship of the dependent group to the independent one is very close, only a comma or no punctuation at all will be needed.

1. Tom Selby bought a home, it needed a great deal of repairing and painting.
2. There was a house nearby that was in excellent condition, he would not have been happy with it.
3. For a year or so, his car enjoyed peace and rest, it was not attacked daily with wrenches and hammers.
4. He repaired every crack that he could find in the house, he threw away the wooden steps and dragged slabs of stone big enough to make a monument into their place.
5. To repair the downspouts, he trained his son to climb them like a monkey, using a ladder would have been too easy.
6. One day Tom was walking around and around the house, looking for something more to do, his wife invited him inside, there she pointed to the loose wallpaper and the unpainted woodwork.
7. He had always been fond of his wife, he loved her a great deal more now.
8. The work was done too soon, before long the man was prowling around outside again, looking for something to do.
9. Suddenly he advertised the place for sale, it was of no use to him any more.
10. The first applicant rang the doorbell, Mrs. Selby didn't understand what he wanted.
11. Fortunately—or unfortunately—her husband was outside the house, he did not get far in showing the place.



12. Mrs. Selby told the stranger that the advertisement was a mistake, a friend had put it in the paper as a practical joke, she would call at once and have it taken out.

Tell whether each of the following constructions is a complete sentence, a fragment or contains a fragment, or is two or more sentences run together as one. Add or cancel words to make the fragments complete, and change the punctuation or wording of the run-together constructions.

1. Shakespeare's *As You Like It* is apparently full of idealism and sweetness, in reality it ridicules false idealism and unfounded optimism.
2. As the title indicates, the author was giving the people a story of life as they liked it.
3. Romantic girls falling in love with handsome heroes who do impossible deeds.
4. Virtuous people banished by evil ones.
5. All the good people flee, as it happens, they all go to the Forest of Arden.
6. The banished Duke pretends that this is the ideal life. Although they have had to live in a cave and suffer from the cold winter wind.
7. The "back to nature" life being superior to life at court, where there was ingratitude and treachery.
8. Finally the wicked brother of the banished Duke sets out for the Forest of Arden with an army, he has determined to get rid of his brother completely.
9. On the way, the wicked brother spends a night with a hermit. Who quickly converts him from his evil ways.
10. Then a panting messenger, coming to the banished Duke, saying that he might have his dukedom again.
11. The once-evil brother had reformed, he was going to spend the remainder of his life in the service of the church.
12. The Duke, suddenly forgetting his love for nature, takes his followers back to the city.

## REVIEW EXERCISE

Remember that a question is a statement in reverse. It is therefore a complete sentence, and the question mark is, in such usage, the equivalent of a period. The exclamation point may also take the place of a period when it is used at the end of a statement that expresses a strong feeling or emotion.

Tell whether each of the following constructions is a complete sentence, is fragmentary, or is a run-together construction. Add or cancel words to make the fragments complete, and change the punctuation or wording of the run-together constructions.

1. There is plenty of romance in *As You Like It*. Even for the ladies.
2. At the beginning, the noble young hero, who has been held down by his older brother, who is jealous of the younger one's handsome appearance.
3. The hero challenges a vicious professional wrestler to a match before the court. Hoping thus to attract attention.
4. The daughter of the banished Duke sees him, their eyes melt as they fall in love at once.
5. She begs him not to wrestle, as his opponent is twice as large, and always cripples or kills his victims.
6. Of course the hero is undaunted, how can he fail with the beautiful girl watching?
7. Did he fail, of course not, he threw the giant so hard that he was knocked unconscious?
8. More love glances were exchanged between the boy and the girl. As she congratulated him and gave him her locket.
9. The older brother being infuriated, the hero fled for his life.
10. Where did he go, without knowing it, he wandered to the Forest of Arden?



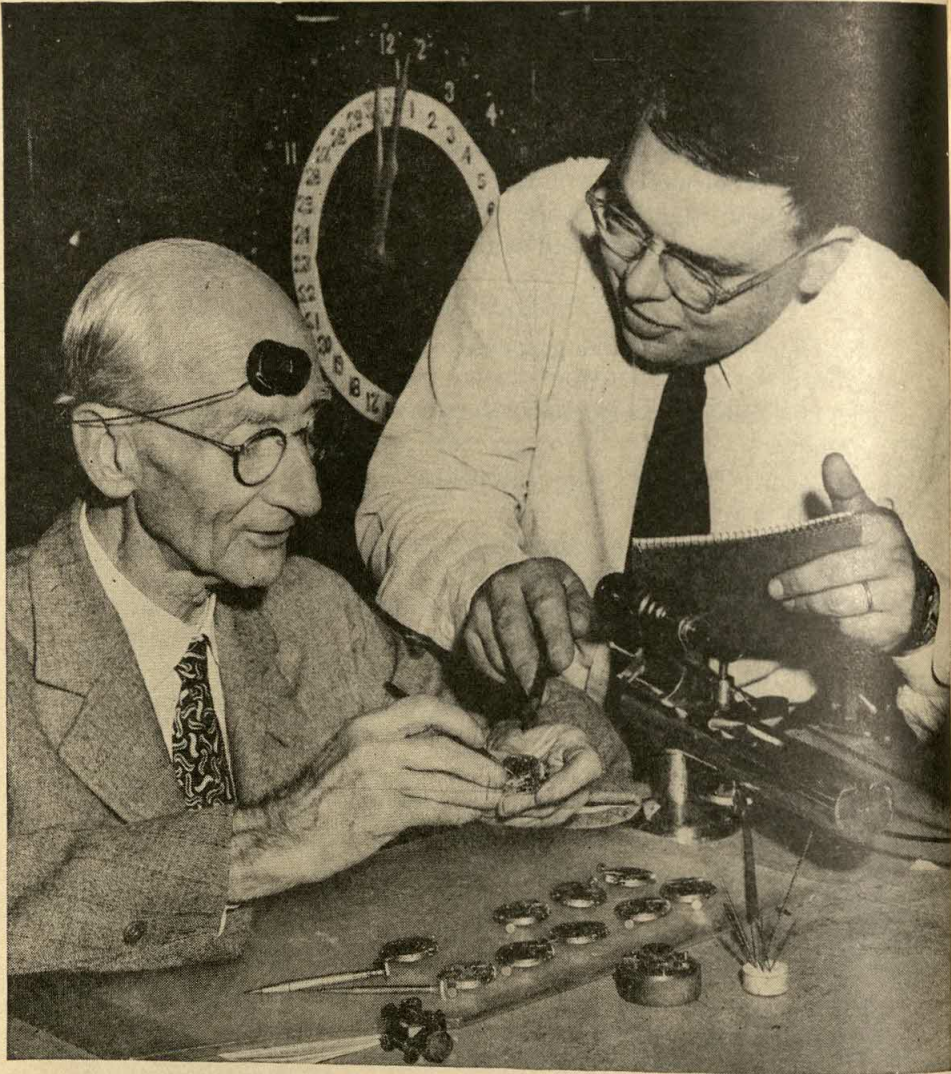
## MASTERY TEST

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Tell whether each of the following constructions is a sentence, a run-together construction, or a fragment or contains a fragment. Make complete sentences in each instance.

## THE FIRST TRAFFIC OFFICER

1. There was a time long, long ago in the dim, dark past. When it was supposed that women were not good drivers.
  2. The statement may have been true at one time, it is not true now.
  3. Because Mother always has the car nowadays, and Dad takes the bus to work.
  4. Mother gets a great deal of practice with the car, naturally she is an excellent driver.
  5. Years ago, when the first woman driver appeared on the street, the President, the Mayor, and the Judge—all of the wisest men—getting together quickly to discuss the alarming development.
  6. They finally sent an order to the biggest and bravest man in the city: "Get out there into the middle of the street, don't you see that something is wrong?"
  7. The hero dashed into the street, waving his arms frantically and calling upon the woman to stop.
  8. "What's going on here, we can't have anything like this!" he shouted.
  9. Of course the woman didn't know that the car could be stopped until she reached her destination, she kept right on going.
  10. The hero remained on the job. Going from intersection to intersection and putting up a danger signal whenever a woman driver appeared.
  11. He developed such a sweet disposition as the first traffic cop that a petition was circulated. Requesting that he become a school teacher, an English teacher, if possible.
  12. He was a great success in this new job. Especially in teaching the use of periods in stopping sentences.
-



A reporter takes notes for an article about an expert watchmaker.



# chapter 2

## A CHARACTER SKETCH

### WRITING YOUR IDEAS

*To see ourselves . . .*

For your first theme, you were engaged in observing a crowd; for this theme, you are to study a single individual. You are to focus all your powers of observation and analysis upon some one person. If you wish, you may choose yourself and do a self-portrait, as the old master painters were fond of doing. Sit before a mirror and note what you perceive. Your searching gaze should go below the surface. Then, let your mind's eye wander back over your loves and hates, though these are strong terms for the things you enjoy and dislike doing. At last, look at your character, as you behave at home, as you work in school, and as you act with your friends. Although your faults are part of this self-portrait, you do not, of course, have to disclose all that you know about yourself. An artist has a right to place his model in a position that will show the best features of the model. In your theme, therefore, you may show the best side of yourself. This does not mean, however, that you can change your character. A shy person must admit that he is shy; a show-off, that he loves company; an athlete, that he likes the roar of the crowd. But the shy girl may enjoy nursing, and her self-portrait may show her in her uniform moving quietly about a ward

instead of sitting in a classroom, dreading the moment when she has to make a speech.

You may choose to write about people you know nearly as well as you know yourself, members of your family or close friends, for example. Though you see their faults just as you saw your own, be charitable about their failings. Human beings, as you realize, are much more gentle with themselves than with their relatives. You find your own laziness excusable or trifling, but you are indignant with the cousin who never remembers that beds have to be made and clothes picked up and put away. Use a kind instead of an unkind word when you write about a fault, or qualify the fault you mention: "John is *inclined* to be lazy" or "Mary moves so quickly herself that she is *sometimes* impatient with the rest of us." The faults are part of the portrait, but if they are exaggerated, you cease to draw a likeness and have a cartoon.

You do not need to write a long theme to produce a recognizable portrait. A dozen sentences may be enough if each sentence is carefully planned to add to the effect you wish to give.

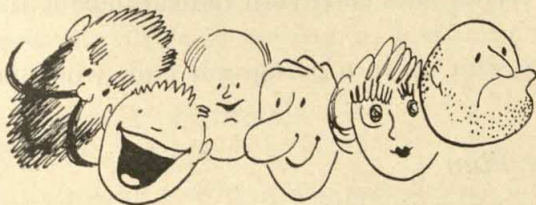
### *Planning a Character Sketch*

Too often people are satisfied with what is on the surface, with a superficial, casual impression. They do not take the trouble to notice the shape or expression of the features, for example. Features just as features do not necessarily show character, of course, but how those features are used and moved does show character. An open, frank person, that is, probably looks at you with open eyes and a half smile on his lips. So, notice that eyes can be round and hard and black, like berries or old-fashioned shoe buttons, or that they can be almond shaped. They can be soft as a doe's or as pleading as a spaniel's. The movement of the eyebrows defines character, too. Bushy brows can almost cover the eyes, and sandy eyebrows disappear. Glasses become a feature when they are regularly worn.



The bony structure of the face is as much a part of the picture as a person's build. The high cheek bones of the Chinese are an example. The line of the chin or the shape of the forehead may be characteristic. With some people, you may notice the teeth or the ears, but with others you may not. If you mention the hair, be sure to explain what it is like or how it grows, whether it is stiff, stringy, soft, or curly.

Remember that you do not have to include every feature, merely those that you wish to emphasize in your portrait.



### *Adding Other Impressions*

Features alone do not tell us what people are like. If a girl is pretty and wears her clothes well, acquaintances are likely to forget that her voice may betray a disposition to feel sorry for herself. Voices tell you a great deal about character; tones can be quiet and reassuring, querulous or angry, complacent or disheartened. The listener is influenced, too, by the rhythm of a voice. A singsong voice is monotonous; so is a drawl. If a teacher gives brisk directions in staccato, the class sits up and takes notice.

What is worn indicates the nature of the person who wears it. Because men are more fettered by convention than women, one can judge men by their clothing only on the basis of its color, material, and style. How a boy wears his clothes, however, should tell you whether he is tidy, careless, or really fussy. Likewise, the appearance of a girl is an index to her character.

Frills tell of one sort of person, and the tailor-made blouse tells of another. Colors give clues; so do ornaments; and so may the absence of colors or ornaments.

There is one last suggestion for you. Gestures and movements may be characteristic. The manner in which people normally walk is typical of them. If a man is an easy-going, rather successful businessman, his walk will in all probability be unhurried and deliberate.

Think a moment of these descriptions: "Uncle Joe padded about the living room in his felt slippers." "Heels clicked along the porch." What does each verb indicate about the person in question?

You may sum up in a paragraph plan what has just been said.

### *Your Plan*

1. The person as you saw him or her
2. Features
3. Voice
4. Dress
5. Gestures
6. Build and movements
7. The general impression you want your reader to remember

As you study the following selections, read to see how well the writers have kept to a plan. With what impression are you left? Does the student theme give you all the details you want? Are any of these details unnecessary?

### *MY OLDER BROTHER*

The person about whom I am writing is one who prefers to be by himself rather than with others. In public or among strangers, he tends to be stiff and shy; but among relatives or with his close friends he has a marvelous personality. A high forehead and large, well-shaped head highlight his intelligent features. The glasses which he wears constantly accentuate his dark, oval eyes. He is tall but has a



sturdy build which carries some weight. Since he enjoys being well dressed, his excellent figure is shown to advantage by his clothes. Sometimes he wishes he could be one of those men who have a closet full of suits. He is continually talking with his hands, gestures flying this way and that. He has a fine speaking voice, deep and rich; but too often in his rush to get something said, he slurs over his words. He is impatient at times and loses his temper easily at rather trivial things. He is also inclined to be slow and lazy in doing things that don't seem important to him. Yet with all this mixture of faults, failures, and commendable traits, he is really an all-round person. He is as interested in football as he is in Shakespeare and was once heard to say that he would as soon have a varsity sport letter as the Phi Beta Kappa key, which, by the way, he does have.

BETSY W.

*CHARACTER SKETCH OF AN INDIAN  
BY A PROFESSIONAL WRITER*

With much interest I sat watching him. Savage though he was, and hideously marred about the face—at least to my taste—his countenance yet had a something in it which was by no means disagreeable. You cannot hide the soul. Through all his unearthly tattooings, I thought I saw the traces of a simple honest heart; and in his large, deep eyes, fiery black and bold, there seemed tokens of a spirit that would dare a thousand devils. And besides all this, there was a certain lofty bearing about the Pagan, which even his uncouthness could not altogether maim. He looked like a man who had never cringed and never had had a creditor. Whether it was, too, that his head being shaved, his forehead was drawn out in freer and brighter relief, and looked more expansive than it otherwise would, this I will not venture to decide; but certain it was his head was phrenologically an excellent one. It may seem ridiculous, but it reminded me of General Washington's head, as seen in the popular busts of him. It had the same long regularly graded retreating slope from above the brows, which were likewise very projecting, like two long promontories thickly wooded on top. Queequeg was George Washington cannibalistically developed.

HERMAN MELVILLE (from *Moby Dick*)

*Improving My Sentences*

Since sentences are to serve you, to help you communicate your ideas more easily, suppose you read Melville's sketch of Queequeg for the purpose of studying his sentences. Why is the opening sentence short? Why is the second long and involved? Melville also varies the position of the subject in his sentences. This is indicative of skill in writing. Study the sentence beginning *through all his unearthly tatooings*. In the first half the subjects stand out: *I thought I saw*, but in the second part *tokens* follows the verb.

Contrast Melville's sentences with those in the student theme. Which of Betsy's sentences do you like? Which could be improved?

To apply to your themes the work you did on sentence recognition last week, turn back to pages 23-26 and review the words that join clauses. Which of these words do you find in Betsy's theme? Which are you going to use in your own theme?

*For Students Who Like to Write*

As an alternate approach to a character sketch, you may begin with the impressions that you formed from a photograph of the person, or from comments that were made to you. Your first paragraph, then, should be an elaborate, somewhat literary description of what you saw in the photograph or what was told you about an unknown person. The second paragraph will show the person just as he was when you saw him. You may be disappointed or amused, or completely astonished. You may find charm or sweetness that the photograph failed to catch. Here are suggested topics:

The aunt I had never met  
A celebrity I met by chance  
A movie star  
The new girl in town  
My brother's roommate



### *The Pay-off*

This is your conscience speaking. Listen well.

Before you make a final copy of your theme, I have a few questions to ask. Listen well.

1. Have you studied your grammar sections so thoroughly that you recognize a sentence when you see one?
2. To recognize a sentence in a grammar lesson is not enough. How about *your* sentences in your theme? These sentences are the ones I'm interested in. Get them right or I'll bother you! See the Handbook, page 435, or pages 20-29.
3. Can you spell? See page 55, or consult a dictionary. Make your spelling accurate.
4. Will your theme be in presentable form when you pass it in? See page 8 for the form.
5. Have you tried hard to present a real person, emphasizing his or her outstanding traits, yet being honest all the way?

• *Think, plan, revise. Be conscientious.*

## SPEAKING YOUR IDEAS

### FINDING THE WORD YOU WANT

During this year, you should constantly remind yourself that one of your major goals is to increase your vocabulary. You can add to your stock of words each week. At the start, your teacher will work with you in class, but your progress is really up to you. Class exercises are useful only if they train you to work in the same fashion when you are studying by yourself. It is just as important for you to be aware of word power in a history or home economics recitation as it is in an English recitation. According to Mark Twain, the difference between the right word and the wrong word is the difference between lightning and a lightning bug. Command of language impresses the teacher of mathematics perhaps even more than the teacher of English. So make use of your English lessons in all of your classes.

One way of increasing your vocabulary is to learn to use synonyms. The English language has drawn from so many other languages in its vigorous life that, instead of one word, it gives you several to choose from. If you wish to say that someone is *old*, you may use *aged*, *ancient*, or *venerable*. These words that replace others are called synonyms. They give variety to writing and speaking. If you need another word in place of the one you have used, you will find a synonym in any of the unabridged dictionaries and in some of the smaller ones. You should cultivate the habit of trying to find synonyms.

## EXERCISE I

Unscramble these lists so that you have five groups of synonyms. Be ready to use ten of the words in sentences.

loquacious	dried up	desiccated	eager
avid	enthusiastic	opulent	lazy
indolent	withered	fluent	rich
sere	talkative	parched	arid
prosperous	wealthy	garrulous	sluggish

## EXERCISE II

Many words that are in common use have unusual synonyms. Each synonym, however, has a slightly different meaning and may be used in a special sense. For example, you may say that a woman's bearing is *regal*; you would never say that it is *royal*, but you could say that she gives with a *royal*, not a *regal*, hand. Find at least two synonyms for each of the following words. Look for the special meaning that some of these words have in medicine and law. Be sure to notice shades of meaning in the synonyms you find.

precarious	tolerance	valid	persuade	defect
derision	subsequent	amiable	prosecute	imply
involve	flagrant	laconic	epidemic	indict



## EXERCISE III

Sports writers probably struggle for all sorts of synonyms more than any other group of writers. Old words, like *clout*, which at one time meant *cloth*, have been given new meanings. See how many synonyms you can find for these verbs: *hit*, *jump*, *throw*, *call*, *miss*, *run*, *ride*. Copy sentences from the newspapers or from magazine articles to illustrate your meaning.

*Words Taken for Granted*

A bad habit is to think that you know something when you really don't. In some people this fault is much more marked than in others. You all know someone who always says in an offhand way, "Don't bother. I'll fix it," and then proceeds to make matters worse. But perhaps everyone assumes that he knows more than he does until the moment arrives when he has to prove his ability. The same bad habit handicaps people in their choice of words. Many use them without really knowing their meaning. Some of the words that people think they fully understand but really do not are most important to the welfare of the nation. Try to explain *republic* or *democracy*, and you will see how difficult it is.

Write out your own definitions of the words below. These words all occur so frequently in discussion of public affairs in the newspapers that you are probably familiar with them. Then check the correctness of your definitions by consulting the dictionary.

autocratic	federal	dictator	executive
alliance	federation	domestic	monopoly
legislative	monarchy	judiciary	revenue

*The Paragraph as a Definition*

Sometimes a term or word is generally used in such a broad sense that the specialist finds that he has to say a great deal about it if he is to make his meaning absolutely clear. He will

use several sentences to explain or develop his meaning; in other words, he will need an entire paragraph. Study the example below of a paragraph that gives a definition. What is the topic sentence? What is the description that is given? Why is the Latin quoted? How is *act* used in American law? Since this paragraph has been taken from a longer passage, no concluding sentence is found. How would you write a good conclusion?

After your study of the paragraph below, prepare a speech to define one of the words you have looked up. You must plan your speech as though you were writing a paragraph, with special attention to the topic sentence and to the concluding sentence. You should make five or six statements as part of your definition.

A habeas corpus act is essential to individual liberty, for it removes illegal restraint, no matter what power imposes it. It is "the most famous writ in the law and . . . is often called the great writ of liberty." The writ orders the person in charge of the prisoner—a sheriff, for example—to bring him with the cause of his detention before the court, to submit to whatever the judge who has issued the writ directs. The chief words of the writ are: *habeas corpus coram nobis ad subjiciendum ea quae curia nostra ordinari contigerit* (that you have the body before us to submit to whatever our court decrees). Most of the states of the United States have incorporated the act into their constitutions. The United States Constitution definitely forbids the suspension of the privilege of the writ except in case of rebellion or invasion (United States Constitution, Art. I, Sec. 8, cl. 2).<sup>1</sup>

### *For Good Speech: Voice*

To continue the practice begun in your last oral lesson, practice that will help you to more effective speaking, suppose this week that you consider the way you use your voice. A good voice is necessary to your success as a speaker. A thin light voice is hard to hear. A heavy rumbling voice confuses the listener.

<sup>1</sup> J. Herbert Low, *English History*, Chicago: Rand McNally, 1928, p. 294.



When a voice is either inaudible or disagreeable, the audience finds it too much of an effort to follow what is being said and ceases to listen. You must ask your teacher and the class to tell you what kind of voice you have and how to improve it. You must form the habit of listening to yourself and improving the tone and pleasant qualities in your voice.

The human voice is like a stringed instrument. Air from the lungs strikes the tense vocal cords and starts them vibrating. These vibrations become the sound waves which you hear as your voice. The tongue and the lips determine most of the sounds that you know as consonants. Many parts of the human mechanism are instrumental in producing your voice. If your voice is weak or thin, you will need help in learning to breathe properly. If you become tense and nervous, your voice will sound strained and you will have to learn how to relax. If you speak indistinctly, the fault usually lies in the lips and the tongue. You will have to make them more flexible. Naturally, students who have serious speech defects will need the special assistance that speech clinics offer, but most students can improve their voice production by the careful preparation of their regular assignments in oral English.

The purpose of this lesson is to help you control the volume of your voice; that is, to help you so that you can be heard easily by every person in the class. In the quiet of your own room, try this exercise. You should stand as you practice, and you should be sure that your jaw is relaxed. Try yawning if your jaw is stiff. Then repeat this line in a clear, resonant tone: "Melvin rings the bell to call the workmen home." Say the line several times, each time increasing the volume until you are speaking in a very loud voice indeed. The line may be said very slowly, so that every vowel sound is almost sung.

When you are satisfied with your results, read the first sentence of your speech in the same way. Listen for a full, clear tone. You must remember that in a small room the sound will

be much louder than in the large classroom. Ask one of your friends to sit in the back of the room and listen to the quality of your voice. Your friend will tell you, too, whether your posture is good and whether you have established audience contact with the imaginary class that is before you.

### *Judging My Recitation*

1. Was my voice strong and resonant?
2. Did I seem to be at ease?
3. Did the topic sentence give the word clearly that I wished to define? Did my paragraph complete the definition?
4. Did I talk to my audience?

## AIDS TO COMMUNICATION

### DANGER SIGNALS

#### *Punctuation: The Simple Sentence*

When the highway ahead is in order and there are no other roads leading into it, you see no traffic lights, no danger signals. Generally in a sentence, the words flow along smoothly because they are tied together firmly by their relation to one another. A subject and a verb are tied firmly together, as are verbs and their objects, words and their modifiers, and prepositions and their objects.

If an unusual situation arises in the sentence, however, a danger signal is needed to slow the reader down, just as a driver needs a traffic light at an intersection or a warning on the highway.

John, you may save your dessert for me.

Without the comma after *John*, the reader would expect that word to be the subject of the sentence. What word, instead, is the subject? *John* is a word of *direct address*, since John is being addressed, spoken to. If such a word is placed within the sen-



tence where it interrupts the regular flow of the words, a comma is needed before it and one after it. At the end of a sentence, such a word needs only one comma.

You may come, John, if you care to.  
Come, John!

What is the subject in the last sentence?

Appositives also generally hang loose in a sentence because words that would hold them firmly in the construction have been omitted.

"Daddy" Johnson, *the oldest settler in the community*, knew all of the old stories.

As two sentences: "Daddy" Johnson was the oldest settler in the community. He knew all of the old stories.

The use of the appositive above enables you to omit several words and to add ease and grace to your style of expression. The omission of the words, however, leaves a break in the sentence, making necessary a comma at each break. In the one-sentence version, the appositive is *settler*, in apposition with "Daddy" Johnson. Apposition means the reverse of *opposition*. An

*appositive is a noun or pronoun that means the same as another noun or pronoun, onto which it hangs, very much as an adjective hangs onto the noun it describes, or modifies. An adjective is seldom separated by a comma from its noun. Its relationship to the noun is closer, more natural.*

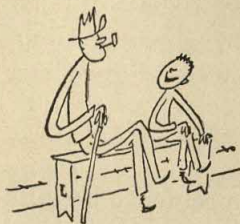


"Daddy"  
Johnson, the  
oldest settler



"Daddy" Johnson, the early settler

If the appositive is related to a noun at the end of the sentence, how many commas does it need?



I talked to Johnson, an old *settler*.

Occasionally, an appositive becomes so closely identified with the word to which it refers that the two become one. Then no comma is needed.

This is my cousin *Jane*.

My sister *Mary* will be here.

Peter *the Great* built Russia's first large seaport.

Such appositives as the last one just above are now considered a part of the name, perhaps not appositives at all, though when such an honor as "the great" was first attached to names, the expression was probably not yet simplified. "Peter, the great leader," was probably the early form.

There are also other expressions that are more or less disconnected, often hanging loose within the sentence, as appositives do, and therefore need commas.

There is, *it seems*, no cure for heartache.

Your kind of heart trouble, *I believe*, is hopeless.

The words within the commas may be called *parenthetical expressions*. They could be enclosed in parentheses and thus lifted out of the sentence. This statement does not mean that such expressions have no connection with the thought of the rest of the sentence. The sentences may be rewritten thus:

*It seems* that there is no cure for heartache.

*I believe* that your kind of heart trouble is hopeless.



Note that now the words which formerly were parenthetical have become the main parts of the sentence, the independent clause. But when those expressions are out of their natural position, as originally expressed, danger signals, commas, are needed to warn the reader that something unusual is coming along.

When the words of a sentence are not tied firmly together in a natural relationship such as subject and verb, or verb and object, or a word and its modifier, they are sometimes tied together by a joining word, a conjunction.

Joe *and* Henry will arrive soon.

Joe *and* Henry *and* Pete are here.

Everything flows along naturally in the sentences above, but you can improve the sound of the last sentence by dropping a word, the first *and*. Now there is an unusual situation. A danger signal is needed, lest the reader think that *Joe Henry* is the name of one person. Without the signal, you would have:

Joe Henry and Pete are here.

In order to show that there are three persons spoken about instead of two, use a comma where *and* was omitted. It is also customary in a series to use a comma with the conjunction at the end of the series.

Joe, Henry, and Pete are here.

The comma with *and* lets the reader know that the last member of the series is a member, just as important as the others. If a comma is not used, there may be confusion as to whether the last two members are a mixture or not.

For breakfast he had coffee, toast, and bacon and eggs.

The last *and* does not have a comma before it because bacon and eggs are considered one dish, the last member of the series, as the comma with the first *and* shows.

She has lampshades that are red, blue, purple, and pink.

If the last comma were omitted, the last two colors might seem to be blended.

Punctuate the following sentences, watching for words of direct address, appositives, parenthetical expressions, and words or groups of words in a series.

1. Mr. Jones I should like you to meet my classmate Robert Hackett.
2. That is Mrs. Jones our new neighbor my dear.
3. She has it is generally agreed the best collection of old china in the country.
4. His favorite plays in baseball are the bunt the steal and the hit and run.
5. He works a little plays more and studies never.
6. He plays tennis swims goes riding and takes long walks.
7. He plays better he believes as he grows older.
8. Come here Janice and give me some help.
9. Rex our spotted bird dog chases cats groundhogs rabbits or anything but birds.
10. He has hunted in the African jungle on the Arctic icecap and on the grouse moors of Scotland.

You were concerned in the first chapter about not letting participles (*walking, walked*) or infinitives (*to run, to see*) stand as though they were complete verbs. This doesn't mean that the use of participles and infinitives should be avoided. They are worth-while constructions, as they lend variety to style of expression. You should become familiar with infinitive and participial constructions, getting the sound of them in your mind so that they will come naturally into your writing and speech. You must always be alert, however, against allowing them to stand as verbs, for you will then have fragmentary constructions.

Since these parts of verbs are not complete verbs, what office do they fill in the sentence? They often function as modifiers, modifying a noun or pronoun.



In the following sentences, tell what the main subject and verb are. Then find the participle or participial group and tell what word it modifies. Next tell what part of speech the modified word is (noun or pronoun). The participle or participial group will therefore be used as an adjective, for *adjectives*, you remember, *are words that modify nouns or pronouns*. These modifiers may either follow or precede the words they modify. Find the subject and verb first.

1. That truck standing over there used to belong to the man sleeping behind the wheel.
2. Being rather unambitious, he was unable to meet the payments outstanding on the truck.
3. Do you see the man shaking him and waking him up?
4. The truck, having covered many thousands of miles, was sold to the man owning the garage.
5. Having nothing else to do, the original owner drove the truck himself.

Note the correct style of the last sentence with the participial group at the beginning, preparing the way for the main clause.

Note also the comma that sets off the participial group at the beginning of the last sentence. There is no comma, however, to set off the participial group at the end of the preceding sentence. This modifier hangs on in natural order to the word it modifies. When things go along in natural order, there is no trouble; hence there is no need of a danger signal, a comma. But in the last sentence, the modifier is in unnatural order. A danger signal, a comma, is therefore needed at the end of the participial group to warn the reader of the unusual situation, the unnatural order.

In the following sentences, you will find participial and infinitive groups used as adjectives, modifying nouns or pronouns (substantives). Set off participial or infinitive groups by commas if they come at the beginning, in unnatural order. To be sure that you understand the sentence, find the main sub-

ject and verb. Then find participial and infinitive groups and tell which noun or pronoun each modifies. By pointing out such nouns or pronouns, you will prove that the group is used as an adjective.

1. The person to follow around is the one carrying the bags of money.
2. Living a simple life he now has money to give away.
3. Piling up the dollars gradually he now has a great deal of wealth to take care of.
4. Mr. Thomason not being overloaded with money has no worries.  
(Use two commas.)
5. He has no pile of money to be defended or to be spent.

In the last sentence, note that the infinitives consist not of two words but of three: *to be defended* and *to be spent*. This is true because they are in the *passive voice*, not in the *active* form.

ACTIVE VOICE OF VERB: *I am shooting.*

PASSIVE VOICE: *I am shot.*

ACTIVE INFINITIVE: *to shoot*

PASSIVE INFINITIVE: *to be shot*

You recall that *in the active voice the subject is doing the acting*, while *in the passive voice the subject is being acted upon*.

In Number 4, above, there is a participle in the passive voice, *being overloaded*. In the active voice, the participle would be *overloading*. These participles denote present time.

ACTIVE: The man *carrying* . . .

PASSIVE: The man *being carried* . . .

Then there are the present perfect participles, denoting past time extending to the present.

ACTIVE VOICE: The man, *having carried* the wood in, built a fire.

PASSIVE VOICE: The man, *having been carried* in, awoke.



Watch the present perfect infinitives.

ACTIVE VOICE: *To have killed* a tiger is a great feat.

PASSIVE VOICE: *To have been killed* is less desirable.

It is less important that you remember the technical terms of time (*tense*) and *voice* than that you recognize the infinitives and participles and how they are used.

Infinitives also often function as adverbs, modifying the verb or adjective, particularly a predicate adjective that follows the verb but modifies the subject.

Find the infinitives and participles in the following sentences and tell whether they function as adjectives or as adverbs. Prove your decision by telling what word each modifies. Be sure that you have the complete infinitive or participle. In the past tense and in the passive voice they may consist of three or four words. Punctuate them with commas if they are in unnatural order, preceding the main clause. You may also find a participial or an infinitive group within the main clause that needs to be set off by commas. It may be thrown in loosely like an appositive. Use two commas or none if such a group is placed within the sentence.

1. My new neighbor having been introduced to everyone in the street went to each home for dinner.
2. To get acquainted quickly a newcomer should give a party for all of the neighbors.
3. Having been entertained by everyone else he certainly should do his best to show his appreciation.
4. To be considered a good fellow another neighbor entertained all the children living on the street.
5. Furnishing plenty of hot dogs and ice cream he worked hard to keep the youngsters away from the adult party.

Participles ending in *ing* and infinitives are also used as nouns. They may be the subject of the verb, object of the verb, object of a preposition, or they may be an appositive, meaning the same as another noun.

OBJECT OF VERB: The cat likes *to sit* in the window.

SUBJECT: *To lie* in the street is dangerous.

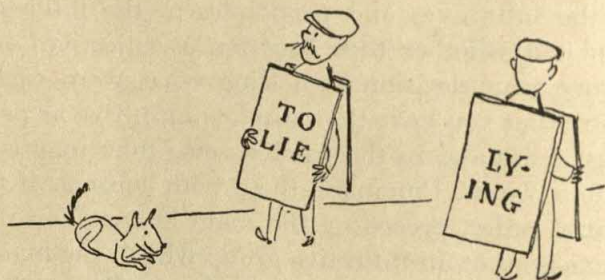
APPOSITIVE: Your great dream, *to fly*, is only a dream.

SUBJECT: *Lying* in the street is dangerous.

OBJECT OF VERB: He enjoys *sitting* in the window.

OBJECT OF PREPOSITION: My brother was arrested for *speeding*.

APPOSITIVE: His favorite pastime, *driving*, got him into trouble.



Infinitives and participles may be used interchangeably.

When the participial form of the verb is used as a noun it is sometimes called a *gerund*. The infinitive, however, has no special names, even though it may be used as a noun, adjective, or adverb; likewise there is no need to call the participial noun a gerund. You ought, however, to know what the term means when others mention it.

Note, in the examples above, that participial and infinitive groups used as subjects and objects are not set off by commas. In such usage, they are tied in firmly with the rest of the sentence, as subjects and objects naturally are. The appositives are separated by commas, as most appositives are.

Punctuate the following sentences, using commas to set off participial and infinitive modifiers that are in unnatural order



(preceding the main part of the sentence) and also those that may be thrown in loosely in the midst of the sentence. You will also find prepositional phrases. If they are in unnatural order, set them off with commas unless they are quite short.

1. Circling around us the Indians tried hard to find a vantage point.
2. Being held at a distance by our rifles they had trouble in reaching us with their arrows.
3. The arrows after arching high in the air began to fall among us.
4. Striking the sides of our ponies the arrows began to cause a panic.
5. With a disturbance like this on our hands we couldn't do accurate shooting.
6. To calm the animals down we had to shoot them.
7. Leading them into a tight circle first we dropped them to form a barricade.
8. Perfectly relaxed and quiet now the unfortunate ponies didn't mind the arrows raining upon them.
9. With more accuracy and greater safety we fired effectively at the savages circling around us.
10. After having killed all of them we had a long walk back to the settlement.

Occasionally a participial or infinitive group at the end of a sentence will need a comma, even though it follows in natural order. If the word it modifies is separated from it by other words in the sentence, a comma will be needed to warn the reader of the unusual situation. The modifier does not hang onto the word near it.

We found him inside the house, *playing* with the children.  
*Playing* modifies *him*, not *house*.

#### REVIEW EXERCISE

Punctuate the following sentences. Watch for words or groups of words in a series, words of direct address, loose (parenthetical) expressions in the midst of the sentence or at the end, appositives, and groups of words in unnatural order. As you solve these problems, you should become more and more aware

of the various constructions. They will thus come naturally to you in writing or speaking, and will add variety and style to your expression.

1. My old instructor a certain Mr. Coates is no longer a friend of mine it seems.
2. Without any regard for my happiness he cuts my grades rejects my excuses and shows no interest in my cartoons of him.
3. Don't you recognize this picture Professor?
4. Having studied diligently for the first week or so I wanted to coast along more easily for the rest of the year.
5. Neglecting my English my history and my science I devoted all of my time to art.
6. My art work however didn't appeal to the teachers.
7. They were all baffled by my work not finding it to belong either to the old classical school or to the modern smear type.
8. To portray my real feelings toward my instructor I altered the features with great freedom I assure you.
9. My conception of his personality seemed to be a surprise to him.
10. Looking it over carefully he announced it to be an excellent likeness of Socrates the Greek philosopher.

#### REVIEW EXERCISE

Tell whether each of the ten constructions on page 53 is a complete sentence or a fragment. Make a simple sentence of each construction that is incomplete. See that each has a combination (and only one combination) of subject and verb, whether the subject or the verb (predicate) is composed of a single noun or verb or a series of them.

Corn, potatoes, and weeds were flourishing together.

They filled the garden, overflowed into the next field, and cluttered the whole area.

In the last sentence, there are three verbs in a series, a compound verb. But the real verb, the predicate, is all three used together. So it is with the subject of the preceding sentence. In each case, there is only one combination of subject and verb,



one clause; therefore each is a simple sentence. Remember that *a simple sentence is one that consists of only one clause, necessarily an independent one*. Be careful that participles or infinitives do not stand as verbs. Tell what the subject and verb are in each complete sentence below and also in each sentence that you complete.

1. The big tree standing on top of the hill covered with great leafy branches.
2. To prevent its shading the crops, the farmer girdled it.
3. Taking his ax and chopping a ring around it.
4. With the leaves suddenly withering, the tree made a sorry picture.
5. The wheat, however, growing up strong and healthy for the first time in the wide circle covered by the branches.
6. The tree having dried out for a year or so, the farmer cut it down for firewood.
7. With the crops all harvested and with nothing else to do in the wintertime.
8. Sawing into one side for a distance and then chopping out a big gash above that place with his ax.
9. To make the tree fall in that direction, he will then saw in from the other side.
10. Pounding wedges in behind the saw and forcing the tree to topple over exactly where he wants it.

#### MASTERY TEST

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Punctuate the following sentences with commas:

1. With a big stump now standing in the field what is the farmer to do?
2. He may plow around it dig it out with shovels and axes or blow it out with dynamite.
3. Which method my little boy would you use in order to get rid of it?
4. I'd use the dynamite Daddy.
5. Putting a big charge in blowing the stump as high as the sky and making a big noise I'd have a lot of fun.

6. That would be an expensive way I believe to clear the land.
7. Digging the stumps up would wear out the shovels the axes and my arms and back.
8. With all of the trees cut down the countryside will look barren and ugly.
9. To keep a beautiful row of trees along the road however the farmer would have to sacrifice crops along the border.
10. In a country of rich soil beauty is sacrificed to economics.

→ *Additional drill on page 439.*

### SPELLING

Captain John Smith (1580–1631), of Jamestown fame, paid little attention to his spelling. Like any gentleman of the time, he spelled as he pleased. Here is a bit from his affair with Powhatan and Pocahontas:

Before a fire, upon a seat like a bedstead, he [Powhatan] sat covered with a great robe made of rarrowcun [raccoon] skinnes, and all the tayles hanging by.

And here's more about how the Indians marched:

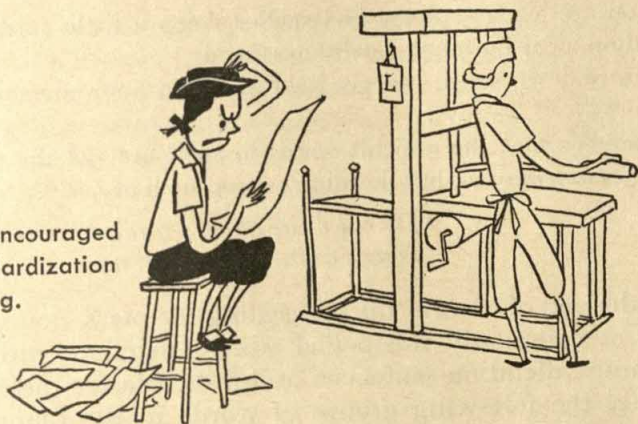
On eache flanck a sargeant, the one running alwaies towards the front, the other towards the reare, each a true pace and in exceeding good order.

Not until printers became discouraged at trying to follow the oddities of spelling, did anyone do something about spelling. Gradually, under scholarly leaders, some uniformity in spelling became established. The only reason, of course, for standardized spelling is that communication between people is thereby made fast and easy. Reading Captain Smith's books is an exasperating task because of the odd spelling.

Do not, then, destroy easy communication by being a poor speller. And in the second place, don't take pride in poor spelling. Many people do, you know. "Oh, yes," they say, "I'm a terribule speler. My grandfather was terribile to. Niether coud



Printers encouraged the standardization of spelling.



my fathre spel." Anyone of normal intelligence can become a good speller. There is only one catch. You have to want to become a good speller. Teachers can teach and parents can scold, but you will not improve until *you want to improve*.

There is no excuse in the world for misspelling in your written communication. To reach perfection—

1. Want to improve.
2. Make a dictionary your constant writing companion (see page 339).
3. Follow the tested procedures, below, for studying spelling.

Before you begin, use Mastery Tests I and II on pages 170–171 as pretests if you decide you would like to keep a private list of difficult spelling words. Later, take these tests as Mastery Tests.

#### STUDYING SPELLING

1. Look at the correct spelling of the word until you can see a picture of it in your mind.
2. Pronounce the word carefully while looking at it.
3. Cover the word and write it out from memory.
4. Look again. Cover and write the word from memory.
5. A little later write out a sentence in which you use the word.
6. Review the word frequently.

7. If you are a particularly bad speller, keep a little card file, one word on a card, alphabetically arranged.
8. Use any devices you can get hold of to aid your memory (mnemonics).
9. Remember that the difficult words to spell are not the odd ones, such as *mnemonics*, but the simple ones, such as *truly*.

• *Do not write a word until you are sure of it.  
Never write a word wrong.*

At the end of each of the succeeding chapters, you will find groups of commonly misspelled words, together with a few mnemonics, dictation sentences, and tests. Master these lists.

Study the following groups of words in the manner suggested above:

#### GROUP I

Double letters occur frequently in English words, *Mississippi* probably being the "old man" of them all. Let's put together a group of words all having one or more doubled letters.

college	allowed	communication	accept
excellent	different	written	addressed
bulletin	dessert	tomorrow	possibility

Study each of these words carefully. The word *bullet* (from a gun) is easy to spell. Think of a *bulletin* from the battle front.

A dessert has sugar and spices (double *s*).

A desert has only sand (one *s*).

You write a letter; then the letter is writ-ten.

Practice pronouncing *pos-si-bil-i-ty*.

#### DICTATION

1. The bulletin board had a typewritten communication addressed to the students of the college.
2. It is a privilege to go to college. (Notice *leg* in both.)
3. We are allowed to accept favors tomorrow.
4. Seated in the desert by the water hole, he addressed himself to his dessert of fig pudding.

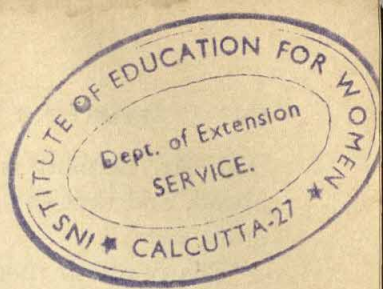


5. He made excellent records in five different sports in college.
6. The possibility of accepting the invitation is remote.
7. Have you written your communication to the students?
8. A bulletin addressed to the seniors will go out tomorrow.
9. How many different sports are we allowed to try out for?
10. There is a possibility that we may have a dessert of cream pie tomorrow.



Get the flavor of the speaker's conversation in your writing.





## chapter 3

REPORTING

CONVERSATION

### WRITING YOUR IDEAS

#### *To Hear Ourselves As Others Hear Us*

One of the oldest and most familiar reasons for disliking a book is that it has too much description. When a student picks up a new novel and sees page after page of solid type, he says to himself—"Ugh," and looks for a book with conversation. That student may be making a mistake as far as that particular book is concerned, but in general he is right. A book without talk is dull. Good talk brightens the most shopworn plot and makes the novel popular. Why is this so? Some of you may reply that conversation can be clever and amusing. That is true, but writers use conversation and readers remember conversation because it is the best way in the world to reveal character. Conversation does this in a threefold way. As people speak, they tell you, intentionally or unintentionally, about themselves. As they talk, they may tell you something about the person they are speaking to. Then, naturally, they tell you quite often a good deal about the person they are speaking of. Jane Austen is a master of characterization through conversation. When Mr. Bennett tells Mr. Collins in *Pride and Prejudice* to "... stick by the nephew; he has more to give . . .," you know

that Mr. Bennett is clever, that Mr. Collins is eager to get ahead, and that the nephew (Mr. Darcy) is wealthy and generous.

Many of our modern writers use the conversations between characters to carry their stories. The short story or novel does not have to be serious work to be delightful, as Mrs. Thirkell's series of stories about Barchester people prove. In *The Brandons*, for example, conversation flows as easily and as inconsequentially as it does in your own home. E. V. Lucas finds that the give-and-take of conversation is a pleasant form to use in essays. So does Anne Goodwin Winslow. Then there are authors who write stories for men, as, for example, Jack London, who fills the talk of his characters with lumberman's jargon and sailor's slang.

Can you write conversation that has the flavor of the person who is speaking? Can you catch single remarks and record them? Students enjoy this assignment, but before you begin writing, you must consider some of the problems.

### *Recording What You Hear*

Unless you have an unusual memory, you will need to do some careful listening before you write this theme. You can listen to the family talking at supper or listen to them as they decide on the radio or television programs for the evening. You can be all ears in the locker room or during football practice. You can store up all the fragments of conversation that you overhear in the halls between classes. You can jot down the perennial alibis that flourish in every classroom. As you listen, you will find material for the theme. Get the remarks down, and then you can rearrange them as you like. To make a single entertaining conversation, you can use remarks you have heard at different times.

One rule to follow in arranging remarks is to make use of the principle of contrast. If Father wants one program, let Jun-



ior speak up next, since his tastes are totally different. If Father is firm, Junior should wheedle or coax. A second rule to observe is to break the conversation by a little description or narration. While the program is going on, Mother may be knitting (knitting is one of the few occupations possible during television), and you can let your reader see the sock or the afghan or the sweater while Father is effecting a compromise with Junior.

### *Punctuation of Conversation*

1. Punctuation is tricky but all-important if the reader is to follow the conversation. Since you must know who is speaking, each change of speaker is marked by a new paragraph. It doesn't matter whether a person says two words or two hundred; there must be a new paragraph.

2. What is said is set off by commas from the explanatory verb. You will see that two commas are needed in the third example below, one before and one after *Mary exclaimed*.

Mary exclaimed, "I hadn't realized that it was so late."

"I hadn't realized that it was so late," Mary exclaimed.

"I hadn't realized," Mary exclaimed, "that it was so late."

NOTE: When the quoted remark is a question, a question mark can take the place of a comma. "Anyone home?" called Sam.

3. Quotation marks enclose the actual words of the speaker. A quotation within a quotation is indicated by single quotation marks.

"Mr. Brown," answered the clerk, "merely said, 'Good morning.'"

4. The punctuation mark that terminates the quotation is placed *inside* the quotation marks.

5. In a quotation only the first word is capitalized, unless a new sentence is begun. "Of course," retorted the policeman, "it's your car."

6. Sentence fragments are permitted. You probably will find them at the beginning of quoted conversation, since they may be answers to questions. "What's the time?" may be answered by "Half past four," in place of the complete statement, "It is half past four." Again, fragments are understandable if the speaker is interrupted in what he is saying. In conversation, one is often interrupted.

"As I told you yesterday—"

"Hold on, Ned. I want to explain my—"

"You have nothing to explain."

If the conversation is extremely colloquial, you don't take the trouble to talk carefully. You say, "Coming along?" instead of "Are you coming along?" and everyone understands what you mean. You use what is known as an elliptical construction, in which a word or words can be supplied from a neighboring construction.

Once you have started the quotation, you must punctuate the sentences as sentences. "Wait a minute," cried John. "I'm coming. I want to see Bill, too." Since there are three complete sentences, there must be three periods. You might, of course, use a semicolon after John. See page 26 for semicolon usage.

7. Since the conversation is to be as natural as possible, omit the *he said* and *he answered* whenever the speaker is otherwise clearly indicated. Sometimes a descriptive or explanatory sentence will serve. For example, in the family dispute over the television program that was suggested, Mother may try to act as peacemaker.

Mother put down her knitting. "You two have to stop this squabble."

You may change the order of the explanatory words as was done in the sentence above. Although they usually follow a short quotation, you may begin with them, especially if you want to be emphatic.

→ For additional drill on punctuating quotations, see page 265.



### *Passages for Study*

As you read the passages below, you will find that the conversation in both is extremely natural. The first is taken from a novel by one of the masters of the craft of novel writing, Jane Austen; the second is a student composition. If you make allowances for the changes in language that have taken place in over a century, the girls in the first selection will sound as natural as those in the second.

#### *A PAGE FROM "EMMA"*

At last it was all settled, even to the destination of the parcel.

"Should I send it to Mrs. Goddard's, ma'am?" asked Mrs. Ford.

"Yes—no—yes, to Mrs. Goddard's. Only my pattern gown is at Hartfield. No, you shall send it to Hartfield, if you please. But then, Mrs. Goddard will want to see it. And I could take the pattern gown home any day. But I shall want the riband directly; so it had better go to Hartfield—at least the riband. You could make it into two parcels, Mrs. Ford, could you not?"

"It is not worth while, Harriet, to give Mrs. Ford the trouble of two parcels."

"No more it is."

"No trouble in the world, ma'am," said the obliging Mrs. Ford.

"Oh, but indeed I would much rather have it in only one. Then, if you please, you shall send it all to Mrs. Goddard's—I do not know—no, I think, Miss Woodhouse, I may just as well have it sent to Hartfield, and take it home with me at night. What do you advise?"

"That you do not give another half second to the subject. To Hartfield, if you please, Mrs. Ford."

#### *CARUSO IN THE MAIL*

As I lifted the receiver of the telephone, I heard two laughing voices. The other party on the line was talking again.

"But can you imagine it? She's getting married. I still don't believe it, Jane. Who in the world would want to marry her?"

"Well, I don't know, Lois, but I'd like to see what he looks like. He must be awfully hard up to go with her."

As they continued to jabber, I had about decided to hang up when a voice started singing. This interested me. Now I remained there, my ear glued to the phone.

"And it came in the mail today—a real Caruso record. I'm so thrilled, Jane. I can't imagine who sent it."

"It might be one of your secret suitors, Lois, maybe someone you detest."

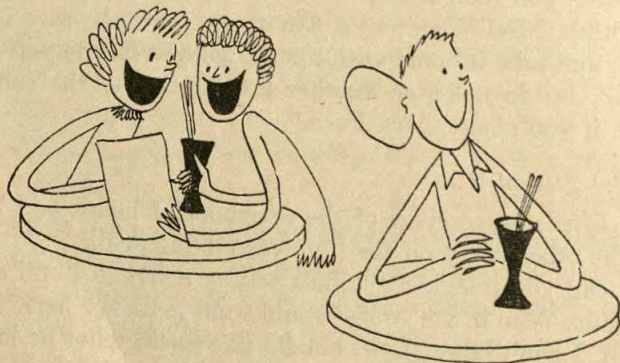
"I don't think so. All the boys I know are such goons. This person has real sentiment," answered the other voice. "And along with the record, there was a wonderful letter. Just let me read it to you. You'll be thrilled to death. It starts off, 'Darling!' Isn't that wonderful? I love that beginning."

"Oh, go on with the letter, Lois. I want to hear it."

DIANA L.

### *Your Theme*

For this week's assignment, write a page or two of real or imagined conversation. You will have to cultivate your powers of listening, and you will need to keep your notebook at hand to write down what you hear. You are not, of course, limited to the remarks you heard on one occasion. You can combine these or add to them. As a matter of fact, students who have had this assignment have sat at a table in the corner drugstore and written down their friends' remarks. They found it great fun.



A writer needs to cultivate his listening power.



### *Slang in Conversation*

In this theme you may use any slang you wish, provided that it is appropriate to the person speaking. It's natural for a small boy to say that he has "passed up" his dog's birthday, but his mother wouldn't use that expression. A close second to slang in enlivening your theme is the use of colloquial expressions. *Hopping mad* and *dead tired* make better reading than *extremely angry* and *quite exhausted*. Give as personal a flavor to your conversation as you can.

### *Subjects for Themes*

Between Dances

On the Porch of the Club

On the Way to School

In the Train

In the Locker Room

Across the Fence

My Sister and Her Friends

A Party

### *For Students Who Like to Write*

If you have extra time or ambition, you may want to turn your pages of conversation into the opening of a short story. What you will need to do is to let your reader see the person in whom you are most interested. In Diana's theme, this is the girl who is listening. Then you will have to add a plot idea. Is the girl who is listening curious about the other girl? Has she heard her before? If your teacher approves, you can read your paper to the class and get their suggestions before you develop your story.

### *Punctuation Problems*

The success of the theme you are going to write on conversations, real or fictitious, depends directly on what you have learned about the punctuation of direct address. As you glance through the conversations given for study, you will see how often names occur. In each instance these names are separated from the rest of the sentence by commas. Words like *ma'am*,

which are substitutes for names, must be punctuated in the same way. So if you use *sir*, *waiter*, or *officer*, you must remember that you are using a word in direct address. Use commas before and after it, unless it begins or ends the sentence, in which situation use only one comma.

Be sure, too, that you understand what an *appositive* is. Diana makes use of this construction. What words are in apposition to *one of your secret suitors*?

Finally, *parenthetical expressions* are so common in everyday conversation that they will undoubtedly occur in your theme. *Please* and *thank you* are two that you must remember. How should they be punctuated?

### *The Pay-off*

You have a double job to do in revising this theme. You must use quotation marks correctly, and you must be sure that within the quotation your punctuation is correct. Ask yourself—

1. Have I recognized all sentences within the quotations?
2. Have I recognized all words in direct address?
3. Have I recognized all parenthetical expressions?
4. Have I punctuated such expressions correctly?
5. Have I used a new paragraph for each change in speaker?
6. Have I capitalized correctly?
7. Is my conversation true to life?

## SPEAKING YOUR IDEAS

### THE CLASS CLUB

If you have not had time to do so before, you will want to organize the class to function as a club on oral days. Besides the election of officers, the forming of committees is an integral part of your oral program. During the course of the year each one of you must prove his competence as a speaker by giving talks on special topics to the class. You will find the preparation



of the talks more pleasant if you plan now what committees you would like to work on and if you select the topics in which you are most interested. Consult the Table of Contents and the sections in the book entitled *Speaking Your Ideas* so that you may decide at the next meeting of the class which committees you wish to join. Those of you who do not enjoy speaking in public will find that the other students on your committee will be able to help you in practicing your speeches.

### *Parliamentary Procedure*

Although you presumably know the rules governing parliamentary procedure and are accustomed to complying with them, it is a good idea to review these rules at the beginning of the school year. Test yourself on the democratic manner of conducting a club by writing complete answers to these questions. You know that the class is your city council or your state or federal legislature in miniature, and that the rules that govern a class club are the same that control discussions in Congress.<sup>1</sup>

1. How is a chairman elected?
2. How are nominations made?
3. In what three ways may a vote be taken?
4. How are committees formed?
5. When should a chairman ask the class for questions or comments?
6. What is meant by *recognizing* a speaker?
7. What respect is owed to the chairman by the class?
8. What two responsibilities has every listener?
9. Should a chairman take part in the discussion?
10. How is a motion made?
11. What is the duty of the secretary?

NOTE: If the class is active in preparing programs for school clubs or assemblies, a *corresponding* secretary as well as the class,

<sup>1</sup> If in doubt, consult an encyclopedia or find a book on parliamentary law through the card catalog in your library.

or *recording*, secretary may be needed. (The duty of this secretary is to write all letters either to make arrangements or to convey the thanks of the class.)

It might be well at this time to elect a class chairman (or president, if the class prefers that title) and a secretary. Individual students, too, may submit ideas to the chairman for special programs that they would like to work up: on films, art, music, poetry, drama.

### *For Good Speech: Enunciation*

As you prepare each week to *Speak Your Ideas*, you will keep in mind these things that you have already studied. Each time that you speak to the class, whether your speech is a prepared one or not, try to be conscious of your posture, your voice, and your manner. When other students are speaking, try to help them establish good speaking habits by giving them your courteous attention.

In addition to good posture and pleasant voice, there is another important factor in public speaking—clear enunciation. Indistinct utterance will kill the interest of the most attentive audience. You must learn, then, to give sounds, especially consonants, their true value. This is the work of the lips and the tongue. When your lips are stiff and immobile, you cannot enunciate clearly. Test yourselves. Place your finger across your lips and pressing the lips against the teeth, try to pronounce this sentence: *Please put the unpaid bills in the box on the right-hand side of the desk*. Then take your finger away and repeat the sentence, exaggerating the movement of your lips. Listen for the initial sound in each word.

### *Sounds Made by the Lips*

To gain clearness in enunciation, you must acquire flexibility in the motion of your lips. Practice the sounds made by the lips as they occur in the following drills. Look at yourself



in the mirror to see if your lips are losing their rigidity. Listen to yourself to hear each sound distinctly.

The bright blossoms burst into bloom.  
 Very few firecrackers were thrown.  
 Sam Satterlee saw that the floor was strewn with bits of bunting.  
 Beneath the bending branches thousands of fireflies flew.  
 While the white water foamed, the wistful woman wondered  
 when she would get back.  
 Who knows whether the weather will change?  
 If there are fewer fighter planes, the maneuvers will fail to  
 furnish excitement.  
 Chilly chimpanzees chattered over clusters of cherries.  
 Please prune the pear trees before Bert Brown borrows the  
 ladder.  
 Merry music makes me mirthful.

A special exercise is needed for the *t* and *th* sounds. If the speaker is not careful, the *t* and the *th* sounds may be pronounced like *d*. In the following exercise listen to your sounds very carefully:

Three throughways converge close to the outskirts of Toy  
 Town.  
 Do you want to thin the raspberry canes this Thursday?  
 Baskets are woven with these willow wands.  
 Often executives have this sign in their offices: *Think, Think, Think.*  
 The Theodore Thompsons live on Thatcher Road with their  
 three children.  
 The horses came in to the post neck and neck, with Thunder-  
 bolt a nose ahead.  
 Withered flowers had been thrown into the thorny thicket.

Some words or phrases present special problems because people carelessly omit the pronunciation of certain letters. For example, *government* becomes *gover-ment*, *champion* becomes

*champeen*, and *want to* becomes *wanna*. In the following exercise be sure that you sound all the letters in italic type.

A Chicago chair company is showing new free-form furniture.

His younger brother has just joined an advertising agency. The house on Ninety-third Street was a dilapidated old brownstone.

A city is stronger when all the governed participate in government.

He did not recognize the bird in the elm tree.

The champion Jersey milker was named Butterball.

I want to go to the show even if I have to stand in line.

My brother has always been interested in European history.

Children today are not so cruel to animals as children used to be.

As you drill on these words, you may remember others with which you have trouble. Be more critical, too, of the speech of your classmates. Listen for errors in enunciation. It would be a good idea to keep a list in your own notebook of words that you need to pronounce more carefully.

## AIDS TO COMMUNICATION

### TRAFFIC LIGHTS

#### *The Compound Sentence*

The usual duty of the conjunctions *and*, *but*, and *or* is to join the word that follows the conjunction to the word that precedes it.

The professor's desk was covered with *books* and *papers*. Sometimes the conjunction joins groups of words instead of single words.

Maps were spread *on the floor* and *on the walls*.



Often there are unimportant words between the words joined.

He *talks* very little and *smiles* not at all.

In the three preceding examples, the conjunction is performing its expected duty, joining the word or phrase that follows it to a similar word or phrase preceding it.

If the conjunction joins two clauses, however, there are important words between the subject of the second and the subject of the first. A comma is needed to slow the reader down so that his attention may reach back for the parallel word. In the following sentences, note the words in italic type, which are parallel in usage as subjects of their groups.

*Dust* covered the furniture, and *cobwebs* hung from the ceiling.

The *place* was a mess, but the *janitor* dared not clean it.

*Nothing* must be moved, or the *professor* would be unable to find it.

You see, above, that the reader's attention is carried back from the subject of the second group to the subject of the first group.

Observe what strange happenings may seem for a moment to occur if you make no pause at *and* in such situations.

Father turned off the *radio* and *mother* silenced the children.

Then she sat on the *sofa* and the *dog* sat beside her.

Nobody *smiled* but *the dog* wagged its tail.

You must put out the *light* or *the cat* will expect to come in.

Place a comma in each of the last four sentences to prevent misreading. Next, note that your voice must pause within each sentence, preceding the conjunctions *and*, *but*, and *or*.

Now read the four sentences above, omitting the conjunctions *and*, *but*, and *or*, and assuming that there are periods in their places. Will each of the eight groups of words stand alone? Are the groups independent or dependent? A sentence that is composed of two or more independent groups of words (clauses)

is called a *compound sentence*. The conjunctions most frequently used to join the groups in compound sentences are *and*, *but*, *or*, and *nor*. A comma is generally used before these conjunctions when they join clauses in compound sentences.

Tell whether each of the following constructions has one independent clause or two. If there are two independent clauses, place a period between them unless they are connected by *and*, *but*, *or*, or *nor*. In that case, use a comma. You may use a semicolon instead of a period between clauses that have a certain amount of follow-up relationship between them, as the clauses of the following sentence have:

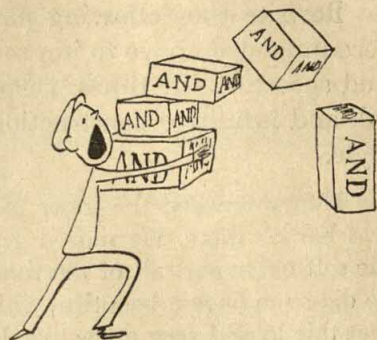
His case is hopeless; he can't even read well.

1. The water looks very inviting but it is far too cold for swimming.
2. We can't go in now it would feel like ice.
3. Cold water should liven a person up but this is more than cold.
4. Just put your foot in for a moment and you'll know what I mean.
5. That water flows down from the mountains in the north and it comes from melting snow and icy springs.
6. Let's go over to that shallow lake the water there has had a chance to get warmer.
7. Hurry along now or the sun will be too low for swimming.
8. A hot sun is necessary for good swimming its heat is needed to counteract the chill of the water.
9. Otherwise the water soon feels clammy and the chill of it gets into the body.
10. Swimming by moonlight should be wonderful but in reality it seldom is.

### *Better Style of Sentences*

After you have become acquainted with compound sentences, it should be noted that not all compound sentences are the most effective. The conjunction *and* is greatly overworked. It is often used to introduce a new clause when a prepositional phrase or a participial or infinitive expression would be more effective.





A sentence with too many and's cannot be managed.

POOR STYLE: Henry cut down that big tree, and he did it with his own little hatchet.

BETTER: *With his own little hatchet*, Henry cut down that big tree.

POOR: He took a mighty swing with his ax, and he made the chips fly.

The sentence above can be improved by changing the second clause into a participial construction or by using a compound verb.

PARTICIPLE: *He took* a mighty swing with his ax, *making* the chips fly.

COMPOUND VERB: *He took* a mighty swing with his ax *and made* the chips fly.

POOR: I was watching him, and I saw the ax flash in the sunlight.

BETTER: *Watching* him, *I saw* the ax flash in the sunlight.

Some writers have the habit of using too many short sentences.

POOR: He began early in the morning. He wanted to finish before breakfast.

INFINITIVE: *To finish* (or *In order to finish*) before breakfast, *he began* early.

Rewrite the following paragraph, using the constructions recommended above to improve the style. In your own writing and speech at all times, keep in mind prepositional, participial, and infinitive constructions to obtain variety and grace of style.

Henry reached the inner part of the tree, and he found that it was harder there. He moved gradually around the tree. He struck the soft outer part all of the time. He chopped on an even line, and he did so to have a beautiful white ring around the tree. He thought that this looked very attractive. He decided to leave it that way. The flow of the sap was completely interrupted. This caused the leaves of the tree to wither. He and his brother then brought a saw, and they cut the tree all the way down. It toppled over slowly and gracefully, and it hit the ground with a mighty crash.

The problems of punctuating words of direct address, words or groups of words in a series, loose parenthetical expressions, and words in apposition may occur in any kind of sentence. You have recently met them in simple sentences only.

Punctuate the following compound sentences with three commas in each:



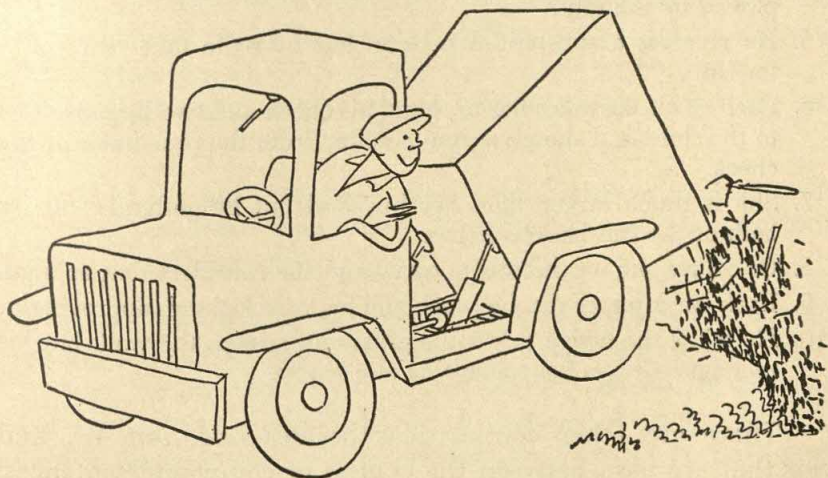
I piled on sticks, stones, and rubbish;



1. My own cat the gray one over there is badly spoiled but my sister's is much worse.
2. Mine will eat left-over peas beans or almost any table scraps and it will eat all the meat it can get.
3. Hers a pampered aristocrat takes nothing but special food and nobody but my sister can prepare it.
4. He will drink milk but it must be warmed poured into a special dish and set out by my sister.

Now, if you reread the four sentences above, you will notice that you pause longer at one comma in each sentence than at the other two. Which one? Naturally, the one where a new independent clause begins. The pauses for appositives and for words in a series are shorter because they are at dependent places. The pause for a new independent clause is longer. It is best, therefore, to change the comma at such a point to a semicolon because there are other, less important, commas in the sentence.

Go back now and make that change in each of the four sentences above. In the last of these sentences, you may note that the pause for the independent spot comes first. The commas that



and I later emptied the truck at the dump.

follow may not have any influence on the length of your pausing at the first comma. If you think not, you need not change that comma to a semicolon. People differ in opinion on this problem, but all agree that when commas precede the comma at the end of the first clause, the comma at this place should become a semicolon. There may be exceptions to the need of a semicolon if the constructions are short.

Punctuate the following sentences with commas and semicolons. To do so, study the constructions. Watch for a series of words, for appositives, and words of direct address. Watch also for a new clause to begin (a new subject and verb). Change the expected comma at such a place to a semicolon if a less important comma or commas precede it.

1. Mrs. Boss the lady next door is a wonderful manager.
2. She manages to find work for everyone except herself and she is so busy managing that she has no time to work.
3. She has two daughters a son and a husband but she keeps them all busy.
4. The husband a retired fireman wishes that he were still employed by the city.
5. He receives a substantial pension but his wife takes care of it for him.
6. Each week she takes her husband his check and two large baskets to the store and she gives him a dollar from the remainder of the check.
7. She is much larger than her husband but he gallantly carries both of the full baskets home.
8. Of course she has herself to carry and she considers that enough.
9. Each week he scrubs the porch and his wife looks on approvingly.
10. He trims the hedge mows the grass and sweeps the walk but his manager always has something else ready.

There are other conjunctions besides *and*, *but*, *or*, and *nor* that are used between the clauses of compound sentences.



There are three that contain the meaning of *and* (agreement), and three that have the meaning of *but* (contrast).

My mother advised me to come in, *and* I did so.

My mother advised me to come in; *therefore*, I did so.

My mother advised me to come in; *consequently*, I did so.

My mother advised me to come in; *hence* I did so.

There is a longer pause ahead of the joining words in the last three sentences than before *and* in the first sentence. To find out why, look at a sentence that needs no comma between clauses.

My mother advised me to come in *after the sun had gone down*.

The words in italic type, introduced by *after*, modify the verb *advised*, in the first group; hence the relationship of the two groups of words is very close. There is no pause and no need of a comma. In the sentence farther back, with *and* joining the clauses, the second clause does not modify any word in the first clause; hence the relationship is less close. A comma is needed. In the sentences with *therefore*, *consequently*, and *hence* between clauses, the relationship is still less close; for these words direct attention *away from* the first clause instead of to it, as can easily be seen by placing the joining words within the second clause.

I had had <sup>a</sup> good day; I came home, *therefore*, in good spirits.  
I was alone after dinner. I settled down with a good book,  
*consequently*.

*Hence* is not suitable to use within the second clause in the manner shown above. Note that when *therefore* and *consequently* are used within the second clause, they are set off by commas. The semicolon remains between the clauses. A period could be used there of course, but a semicolon is preferable because there is a follow-up relationship between clauses.

These joining words are called *conjunctive adverbs* or *adverbial conjunctions*. They are adverbs which have assumed the extra function of joining independent clauses. Be careful not to use a semicolon before them when they are placed within the second clause. Note also that when preceded by a semicolon, they are generally followed by a comma.

Here is another group:

I wanted to go for a swim, *but* I was not permitted to.

I wanted to go for a swim; *however*, I was not permitted to.

I wanted to go for a swim; *nevertheless*, I stayed faithfully at work.

I wanted to go for a swim; *yet* I stayed on the job.

You will notice that *however* and *nevertheless* may be used in the middle of the second clause as well as at the beginning.

I was not, *however*, permitted to go.

I was not, *nevertheless*, permitted to go.

Punctuate the following sentences:

1. The air was pleasant and the grass was fresh and green.
2. Everything seemed right for a hike therefore I got out my equipment.
3. I had all of the necessary utensils but I had no food.
4. I realized that I would be ravenously hungry nevertheless I foolishly set out unprepared.
5. I went past an outlying store however I had no money.
6. I couldn't possibly use a mess kit yet I felt like lugging it along.
7. A hiker must be heavily laden I therefore took everything available. (Often when *therefore* is placed between the subject and verb of the second clause, as above, the construction flows along so smoothly that no comma is needed before and after *therefore*. Use only a semicolon in Number 7.)
8. A hiker must always have a full pack hence I took everything available.
9. I must be heavily laden or the hike would not be a real one.



In the last sentence, *otherwise* is an excellent substitute for *or*. The pause would be longer, calling for a semicolon or a period. You can also use *thus* rather satisfactorily with meaning akin to *therefore*. A semicolon would be in order, as it would be with expressions like *in fact*, *indeed*, *moreover*, *for example*, and *that is* (when they introduce new clauses). All of these expressions should be followed by a comma if a semicolon precedes them. *Hence* and *yet*, however, need not be followed by commas.

Punctuate the following sentences:

1. We took along all kinds of clothing thus we were prepared for the rain when it came.
2. We had more than one change of weather in fact we had snow rain and sunshine.
3. We felt very proud of our foresight in being prepared indeed we would have been disappointed if the weather had always been fair.
4. We had plenty of supplies for ourselves moreover we were able to lend some to the less thoughtful.
5. We made them promise to carry the equipment back otherwise we wouldn't lend it to them.
6. I seize all such opportunities to teach a good lesson for example the others learned the lesson of preparedness and forethought.

Frequently the joining words that you have been using are placed within the clause, as you noted on pages 77-78.

I said, *moreover*, that they could carry mine too on the return trip.

They did, *in fact*, carry most of it.

I am sure, *therefore*, that they appreciated my help.

You see that these expressions require commas when they interrupt the flow of words within a clause. Used thus, they are called *parenthetical expressions*. They could be set off by parentheses and thus lifted out of the sentence.

Punctuate these sentences:

1. I was encouraged by the look of resignation in my hearers' faces consequently I took advantage of the opportunity to give a long lecture.
2. I noted however some closed eyelids here and there.
3. I therefore assumed that my soothing voice was pleasing to them.
4. Some of them however were heard to snore.
5. I raised my voice nevertheless and drowned them out with ease.
6. I spoke on very eloquently but some woke up and complained about the noise.

Remember that in a sentence like the last one, the comma with *and*, *but*, *or*, or *nor* would be changed to a semicolon if less important commas preceded it. With *therefore*, *hence*, *however*, etc., you have no such worry, since you already have a semicolon.

We have books, magazines, and newspapers; hence we are prepared to entertain ourselves.

#### REVIEW EXERCISE

Punctuate the following sentences:

1. The weather doesn't look promising but it may clear.
2. We planned to swim play tennis or take a hike but we can read instead.
3. There's always plenty of reading for me to do I'd like some exercise however.
4. There's generally some house work to be done hence I am eager for clear weather.
5. Plans may be made for me at home I plan to go out therefore rather early.
6. There are many other reasons for going out for example I meet lonely people and cheer them up.
7. Mr. Wilson the gas man at the corner has had many experiences and he is glad to share them with others.



8. He is busy most of the time yet he is never too busy to visit a while.
9. He likes a good listener he therefore calls to me at every opportunity.
10. My older brother a very talkative person is less popular with Mr. Wilson.

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#### MASTERY TEST

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Punctuate the following sentences:

1. The umpire is a very strong-minded person but he must be lonesome at times.
  2. He doesn't dare be intimate with either team consequently he doesn't have friends among the players.
  3. He stays away from the players and he hopes that they'll stay away from him.
  4. They don't however always do so.
  5. A close decision brings a howl from one crowd or the other nevertheless he cannot change it.
  6. He calls balls strikes and outs at the bases and he must call all of them quickly.
  7. There have been hundreds of umpires none of them however admit having made a mistake.
  8. There is moreover no use to change one's mind.
  9. The other team would be infuriated hence no gain would be made toward peace.
  10. The hours of work are short and the pay is very satisfactory nevertheless the life is not easy.
- 

→ Additional drill on page 442.

#### SPELLING

##### GROUP II

- A. The word *similar* causes difficulty.

Notice that *similar* is pronounced differently from *peculiar*. *Peculiar* ends with a "yər" (yēr) sound. There is no sound of y in *similar*.

Compare the pronunciation of the words in the two columns:

burglar  
particular  
similar  
regular

peculiar  
familiar

- B. *Conscience* should cause no difficulty if you remember that the second syllable is *science*. This should lead you on to *conscientious*, and from there to *conscious* and to *consciousness*.
- C. Some words end in a silent *e*; that is, the *e* is not pronounced: *move*, not *movie*; *made*, not *ma-dee*.

What happens when you add a suffix beginning with a vowel?

hope + ing = hoping

move + ed = moved

Notice words that do not end in silent *e*:

hop + ing = hopping

mop + ing = mopping

Now consider:

advertise + ing = advertising

use + ing = using

argue + ing = arguing

blame + ing = blaming

- D. *enough*, *though*

*Though* you gave me all of yours, I have not *enough*.

If all the *ough* words were pronounced alike, the problem of spelling them would be much simpler. Notice the variations:

cough

bough

bought

though

enough

rough

through

thorough

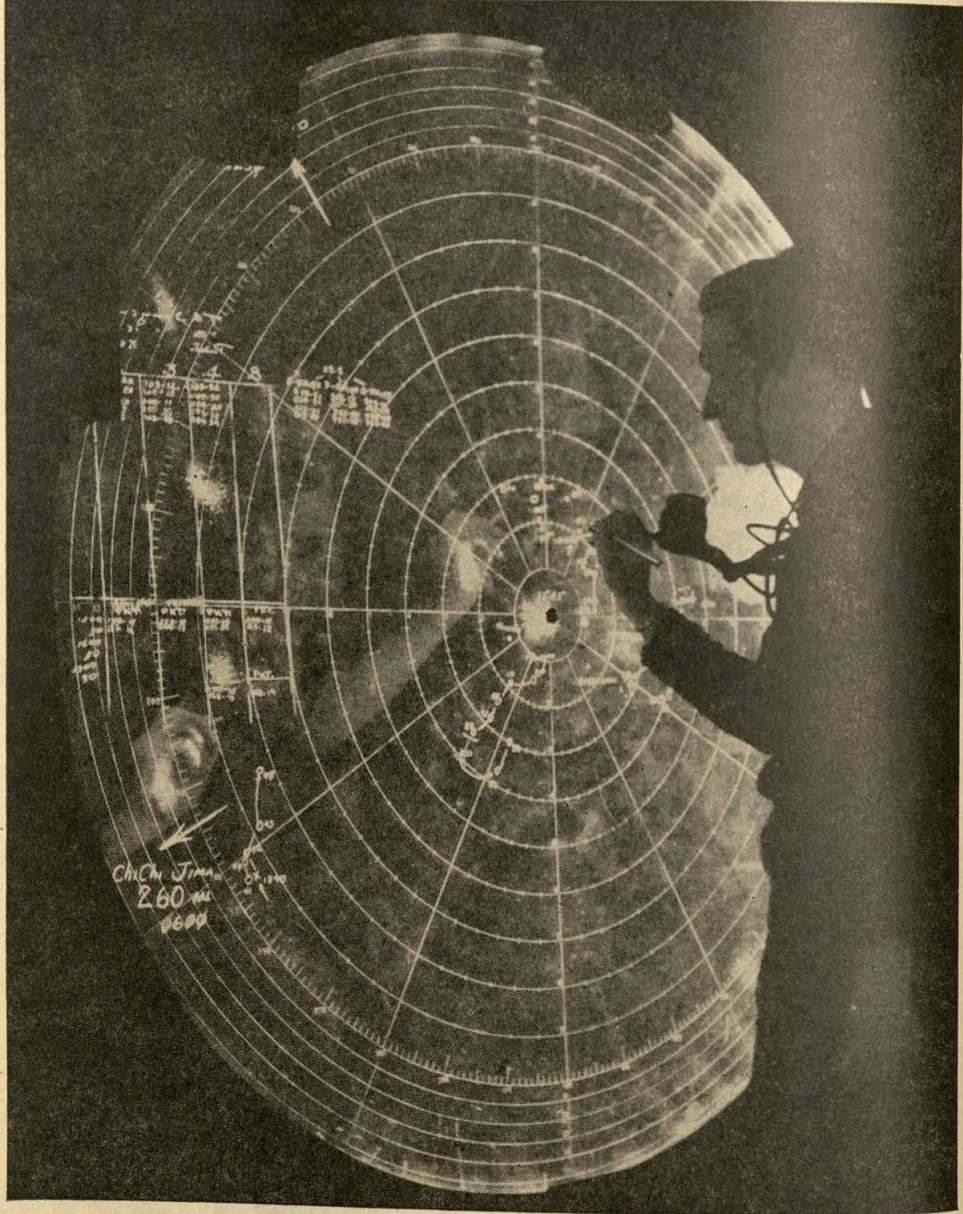
And to make it more confusing, many words that sound alike are spelled differently. For example, there are *bow* (bou), *bough*; *through*, *threw*.

The only advantage is that the oddness of the spelling and pronunciation makes them easy to remember. Pronounce them all and take a good look at each one.



## DICTATION

1. I have a most peculiar conscience.
2. I was hoping to use this equipment during my advertising campaign.
3. I have coughed enough to make my throat rough.
4. He used a similar piece of equipment during his stay here.
5. Are you familiar with the methods of getting out of the rough?
6. Bill threw the ball right through the window.
7. He was conscientious enough about his work, but he had a peculiar method of doing it.
8. Even though you have enough to do during this hour, could you watch through this window for the coming parade?
9. During the last three days I have become very familiar with my conscience.
10. He threw his bow over the bough and then crashed through the bush.



A radar screen shows the relationship of objects;  
an outline shows the relationship of ideas.



# *chapter 4*

## **WRITING AN OUTLINE**

### **WRITING YOUR IDEAS**

English is a Cinderella among the subjects studied in school. It may not have the glamor of science or mathematics in these days, nor the charm or magic of art or a foreign language. Teachers—that is, teachers who do not teach English—often say, “Don’t they teach you grammar any more?” or “Can’t you spell?” as though English were just a workaday subject. Students neglect English, too. They put off their reading as though it were not useful, and scribble themes as though good writing did not need thoughtful planning.

English is more than a workaday subject. It helps you to develop your personality and to get more fun out of life. English is a good servant, too, for the skills learned in an English class will help you immeasurably in other subjects. Skill in reading will help you comprehend and remember more of whatever you study; skill in talking and writing will make you able to express what you know; skill in planning will train you to select what you want and to arrange it in the most effective way. All these skills add up to greater efficiency in studying, in better results for the time expended in class and at home. These same skills will help to insure your success in later life. Wherever you work or whatever profession you follow, you will need

to read and write easily. Efficiency in comprehending directions or in issuing instructions is invariably a valuable asset. It is the work done now in your high school English class which pays dividends—immediate dividends in better study habits and future dividends in good business procedure. Learn to regard the time you spend on your English as an investment.

Skill in planning or outlining is never really acquired by some people. As students they were afraid of outlining or thought they couldn't make an outline. They never learned to organize. Yet until people get into the habit of planning, they will be hampered in whatever they do, whether it be marketing, packing for a trip, furnishing a house, or managing a business. The only person who does not need to learn to plan is the man or woman who is always under another person's orders.

Perhaps this fear of outlining stems from the notion that an outline is like the famous bed of a wicked Greek prince. Whenever a stranger came to the city, Procrustes would have him put on the bed. If the poor man was too short, he would be stretched until he was long enough; if he was too long, his feet and legs would be chopped off. Students stretch or chop their ideas to suit an outline instead of fitting the outline to their ideas. Suppose you learn in this lesson how to make an outline.

### *Making an Outline*

#### STEP I

Since the outline is to fit your ideas, the first thing to do is to assemble your ideas; that is, anything or everything that comes into your mind as you think of the topic. For a tryout, suppose you choose *Getting Up in the Morning*. Jot down, in any way, what comes to your mind. Perhaps your list of ideas will look something like this:

sleepy  
warm in bed  
hearing alarm

hot weather  
during vacation  
the time I went to camp





Mother calls  
snuggled down again  
window  
cold weather



easy for some people  
whistling  
pull covers off me  
dog runs up

## STEP II

The length of your theme or your speech will affect the length of your outline. If you have a paper of a thousand or fifteen hundred words to write, you will need a much longer outline than you do for a short paper. For this first piece of work, an outline for a three-paragraph theme has been planned, but as you work on longer themes, you will need to prepare outlines with a greater number of major divisions.

Look back to your list and decide what ideas you are going to use for your paragraphs. It is good to work backwards, for then you see your material in a new light. In this case, you may choose "Easy for some people" as a big idea to be developed, and realize that this could be the topic for one paragraph. If that is the choice, then, "Hard for me" can well be the topic of the second paragraph. So add your second topic to the list. Look back once again to your list. There is "The time I went to camp." You suddenly realize that what happened then was so absurd that you think it would make good reading, and you decide to include it as a topic for the third paragraph.

## STEP III

From your list, you will then take ideas and arrange them in the paragraphs where you want them. You will probably add other ideas as they occur to you. Your completed outline will look like the one below.

NOTE: Roman numerals are used to indicate the major divisions of an outline. When you have a long paper or speech to prepare, each major division may contain several paragraphs; these divisions will be marked by Roman numerals and the paragraphs by capital letters. In your weekly themes, however, your paragraphs generally form the major divisions of your writing. You may, therefore, use Roman numerals to indicate your paragraphs.

## GETTING UP IN THE MORNING

- I. Easy for some people
  - A. Jump out of bed
  - B. Whistle as they dress
  - C. For Mother
  - D. For my dog
    - 1. He whines
    - 2. He puts a paw up
- II. Hard for me
  - A. Alarm
  - B. Warm and comfortable
  - C. Mother calling
  - D. Snuggling down
  - E. Better in summer
  - F. Difficult after a party
    - 1. House to be cleaned
    - 2. Borrowed things to be returned
- III. The time I went to camp
  - A. Train at 8:00
  - B. Alarm at 6:30
  - C. I got up at 5:30
  - D. Dad grumpy
  - E. Breakfast
  - F. Waiting alone in station



Compare this outline with the jottings on pages 86-87. What items have been added?

NOTE: The correct form of an outline should be learned. Since your purpose in outlining is to help you arrange your ideas, you should be able to see at a glance the number of paragraphs you wish to have. This is the logical reason for using numerals to number the paragraphs. Be sure to indent the subtopics so that you can see clearly just what you have.

A final outline should be parallel in its parts; that is, "Easy for some people" is parallel with "Hard for me," since both are phrases beginning with an adjective. But they are not parallel with "The time I went to camp" because the latter phrase begins with a noun and its adjective. Notice how all the parts of the following outline are parallel. This outline is a sentence outline, not a phrase outline. After each number and letter, you have a complete statement. In each instance you have first the subject and then the predicate following.

#### GETTING UP IN THE MORNING

- I. It is easy for some people.
  - A. They jump out of bed.
  - B. They whistle as they dress.
  - C. My mother seems to have no trouble.
  - D. My dog has his special manner.
    1. He whines.
    2. He puts a paw up.
- II. It is hard for me.
  - A. The alarm shocks my nerves.
  - B. I am warm and comfortable.
  - C. Mother calls me.
  - D. I snuggle down.
  - E. I have an easier time in the summer than in the winter.
  - F. Getting up after a party is the worst of all.
    1. The house must be cleaned.
    2. Borrowed things must be returned.

- III. Getting up to go to camp was an interesting experience.
- A. The train was due at 8 o'clock.
  - B. The alarm went off at 6:30.
  - C. I got up at 5:30.
  - D. Dad was grumpy.
  - E. I hardly tasted breakfast.
  - F. Waiting alone in the station was exciting.

NOTE: You may use in your work either an informal outline (as on page 88) or the formal kind, which has just been illustrated on this and the preceding page.

### *Trial Outlines*

With your teacher's help, write an outline for one of the subjects for themes below, or for one of your own. You should provide for two or three paragraphs, and the plan for each paragraph should have at least three parts. One or two of these parts may be explained if you need the reminder, as was done in I, D., *For my dog*, and II, F., *Difficult after a party* (page 88).

Organizing a Team

Teaching My Kid Brother to Play Baseball

Teaching My Sister to Sew

Planning a Camping Trip

Going Away for a Visit

Buying My Own Clothes

Having an Allowance

Living on a Budget

Choosing a Career

Being a Class Chairman

When your outline has been read and revised by the teacher or by one of your friends, write your theme. If each paragraph has been carefully planned, it will be from five to ten sentences long. Remember that an outline saves time. Study Florence's outline on the following page and then read her theme:



# IN TRAINING

- I. Definition of training classes
  - A. Obedience training of dogs
    1. In cities
    2. For purebred dogs
  - B. Sponsorship
  - C. Rules for officers
  - D. Time and length of classes
- II. The trainer
  - A. His title
  - B. His function
- III. Results
  - A. Behavior
  - B. Titles
    1. Number of points necessary
    2. Kinds of titles
      - a. C.D.
      - b. C.D.X.
      - c. U.D.

# IN TRAINING

A glance at the title might suggest the Armed Forces, but that would be incorrect. This particular training refers to obedience training of dogs. In most large cities there are classes held for the purpose of such training. Mongrels are excluded, as the training is devoted only to dogs that are purebred. The classes are sponsored by the American Kennel Club and its numerous branches throughout the nation. Officers are chosen, by members, to head the club, to make rules and regulations which are to be followed by each individual that attends the classes, and to plan for the classes. Obedience classes are held once a week in a large hall supplied by the club members. Training gets under way at eight o'clock and usually lasts an hour and a half, with a ten-minute intermission in between. During this interval refreshments, such as cakes, cookies, pop, and coffee, are served to the trainers and spectators.

The person who directs the dogs and their owners is known as the head trainer. He gives the commands they must follow and any

assistance that may be necessary in handling the dogs. A few of the various exercises the dogs must perform, when commanded by their owners, are these: heel on and off leash, recall, stay, and down. This training takes much practice and time, on both the owner's and dog's part, to learn perfectly.

The trainer's patience and efforts in training his dog are rewarded, not only by a well-behaved dog, but by titles given to dogs by the American Kennel Club. To obtain these titles, the dog must be entered in a dog show, and he must compete in the obedience contest. In this contest he must win at least 170 of the 200 points awarded for the exercises he has been taught. The three titles he can receive are the following: C.D. (companion dog), C.D.X. (companion dog excellent), and the highest award a dog can win, the U.D. (utility dog). When a dog has received all three of these titles, the owner has a companion well worth owning.

FLORENCE S.

### *For Accuracy in Writing*

Important as it is to find and correct errors in your sentences when you are revising your themes, it is still more important to get into the habit of thinking about your sentences as you write them. Your work on the compound sentence last week should prepare you to use longer sentences with assurance. Learn to connect two or more simple sentences by *and*, *but*, *or*, or *nor*. This advice does not mean, however, that you are to cease using simple sentences. A very short sentence breaks the monotony. The longer simple sentence may say a great deal. Florence uses a simple sentence with two verbs and several phrases when she writes: *Training gets under way at eight o'clock and usually lasts an hour and a half.* . . . Her first sentence is a good compound sentence.

To apply what you have learned about the punctuation of words in series, find three examples of this in Florence's theme. What example can you find of a parenthetical expression? Where is a word used in apposition?



### *The Pay-off*

1. Have I used in my theme two or three compound sentences?
2. Have I varied my sentences by using one or two short simple ones?
3. Have I punctuated words in a series correctly?
4. Have I made use of a parenthetical expression?
5. Have I checked my theme for the use of the semicolon in a compound sentence?

Here is a list of words that use the semicolon when they are between two independent clauses. Use this list for future reference.

(INDEPENDENT CLAUSE)		(INDEPENDENT CLAUSE)
"	; therefore,	"
"	; consequently,	"
"	; nevertheless,	"
"	; otherwise,	"
"	; thus,	"
"	; in fact,	"
"	; indeed,	"
"	; moreover,	"
"	; for example,	"
"	; that is,	"
"	; yet	"
"	; hence	"

• *Careful work pays off in clearness of expression*

## **SPEAKING YOUR IDEAS**

### **GETTING THE MAIN IDEAS**

To continue with the ideas advanced in the last lesson—that the acquisition of certain skills in English will be useful to you in other subjects—now consider another use of the outline. You have found that planning what you wish to say has made it easier for you to write. Have you ever thought that other people had to plan before their editorials or essays were written?

You pick up a magazine and glance through an article. You may or may not be aware of a plan, but a plan is there. If you are able to detect the plan or outline of an article, you know what the main ideas in the article are.

How can this ability help you in your studies? First of all, it is the best way of taking notes, for it teaches you to *select* the main ideas. Just as you had to decide in making plans for your themes which idea was to be the topic of your paragraph, so in reading a paragraph you must be able to tell the difference between the topic and the ideas used to develop it. If you fail to recognize the topic of a paragraph and try to memorize all the ideas instead of the principal one, you will clutter your mind with unimportant details.

What is the topic in each of these paragraphs?

1. And there is the famous experiment of Professor William Albrecht of the University of Missouri, one of the greatest authorities on soil nutrition. In this experiment, stacks of hay from five different fields, all but one deficient in some important mineral, were set up in a winter feeding lot filled with cattle. The fifth stack was harvested from a well-managed fertile farm on which all the known vital minerals were present in the soil in good balance and available to the plants. For three successive years, regardless of how the stacks were arranged, the cattle consumed them in the exact order of deficiency of the farm soils on which the forage was grown, eating the nutritious stack first and then consuming the next best, and so on down the line to the poorest.<sup>1</sup>
2. The cottontail provides a problem with which the game commission struggled for years. He leaves the poor farm for the nearest good farm; he leaves the depleted areas for the easy, rich living of the suburbs where the gardens are fertilized and given abundant compost and other organic material. He has become a pest in city suburbs and in small towns, while hunters over large areas in open wild country complain that they cannot find a single cotton-

<sup>1</sup> Louis Bromfield, "Poor Land Makes Poor Hunting," from *Out of the Earth*, New York: Harper & Brothers, copyright, 1950, by Louis Bromfield.



tail to shoot. It is probable that 50 per cent or more of Ohio's rabbit population resides and flourishes today *not* in the open fields of rural areas and second-growth timber but in the garden areas of suburbs and small towns. For the past two years the Division has engaged the efforts of boy scouts and others in trapping the suburban rabbits and transporting them back into rural areas.<sup>2</sup>

3. In metropolitan and suburban areas and in parks where good soil practices are observed, the increase in skunks, opossums, and raccoons has made them pests. Not long ago in Cleveland, a skunk moved into the fruit cellar of a citizen living in the heart of the city. For days the press carried suspense stories of the family's efforts to evict the skunk without lingering and odoriferous results. The animal appeared to like his new habitat and spent most of his day sleeping, refusing to be disturbed. He was finally lured out of the cellar by a tasty meal of sardines, and the cellar was sealed against further invasions.<sup>3</sup>

### *Giving a Rapid Summary*

For practice in taking notes, read a magazine article not more than three or four pages long. Since it is short, skim through it to get the general idea before you go back and write any notes. Then select the eight or ten important ideas that you find. Be sure to cover the whole article. Do not spend so much time on the ideas found at the beginning that you neglect those given at the end. The card you prepare for your speech, as you remember, must give the name and issue of the magazine as well as the author and title. You may also have to add the actual subject on which the article is written, for titles are often "dressed-up" to make an impression. *October Mornings* and *I Personally* tell the reader nothing. He must read to find out that the first is about ducks and the second about leopard hunting.

<sup>2</sup> *Ibid.*

<sup>3</sup> *Ibid.*

Time yourself after your notes are prepared to see how long your speech will be. Try to keep it within two minutes so that every member of the class will have a chance to recite during one week or the next.

You may choose articles that will give you extra credit in your other subjects. After your speech is given, ask your English teacher to sign the card as evidence of satisfactory work and then turn the card in to your history or science or language teacher.

APPEARANCE OF YOUR CARD

(MAGAZINE: DATE OF ISSUE)

(*Author, title*)

(SUBJECT)

- I. \_\_\_\_\_
- II. \_\_\_\_\_
- III. \_\_\_\_\_
- IV. \_\_\_\_\_

(*Use second card if necessary.*)

*Judging the Recitation*

Ask your teacher or your classmates to judge you on the basis of the following table. Use a scale of 1, 2, and 3 for Excellent, Good, and Fair. Before each speaker appears in front of the class, let everyone else copy on paper this table, placing the name of the speaker at the top. At the conclusion of the talk,



the speaker will collect the ratings from the other students. He will then have a consensus of the class about how well he did.

### *Rating for Speaker*

Copy on your paper only the numbered lines I, II, and III; use the subquestions as a guide to your rating.

I. Position and attitude of the speaker

Did he stand straight?

Did he appear interested?

Did he look at the class?

Did he have an undesirable mannerism?

II. Organization of talk

Did his talk show a plan?

Did it begin and end promptly?

Did he use phrases or words such as *first*, *then*, *finally* to help the listeners to follow his ideas?

III. Voice technique

Was every word distinct?

Did the speaker mar his speech by such expressions as *and-a* and *uh*?

Did he have enough volume?

Was his voice varied in tone and pleasant to hear?

→ See pages 13-15, 68-70, 123-126, 220-222  
for drill on these qualities.

## AIDS TO COMMUNICATION

### DIRECTING TRAFFIC

#### *The Complex Sentence*

The first duty of the traffic officer at the beginning of this book was to stop movement when necessary, and to insert end punctuation at the close of sentences.

You have often seen an officer perform another duty when all vehicles are stopped. He leads a child across the street. You

have never seen a child lead an officer. It is natural for the strong to lead the weak.

Among the fragmentary constructions encountered earlier, you had groups of words with combinations of subject and verb that were unable to stand alone because they were introduced by such words as *if*, *when*, *because*, *while*, *since*, *as*, *until*, *after*, *who*, *which*, and *that*. You had to supply each of these groups with a strong group, an *independent clause*, to hang onto. The dependent child, so to speak, hangs onto the strong officer.

Tell how many clauses (groups of words, each containing a combination of subject and verb) there are in each of the following sentences. Prove the existence of each clause by naming its subject and verb; then tell whether each clause is *dependent* or *independent*; and tell what conjunction (joining word) introduces each dependent clause.

1. If the earth in your garden is heavy, you may top-dress it with better soil.
2. A good rain will pack down soil that has heavy clay in it.
3. When the soil dries out, a heavy crust will be formed on the surface.
4. Many of your seeds will never come up then because the little plants cannot push through the crust.
5. If there is a wood lot near your garden, perhaps you can shovel some of the rich, black topsoil into pails and carry it to your garden.

Did you find one dependent clause in each sentence above? Check back and tell whether each sentence is in natural or unnatural order. Is it natural for the independent clause to go before the dependent, or the dependent before the independent?

Now, which sentences will need a danger signal (a comma)—the ones in natural order or those in unnatural order—the ones in which everything goes along smoothly in the expected manner, or those in which the clauses are in unnatural order?

You are now the detective of the traffic force. See whether or

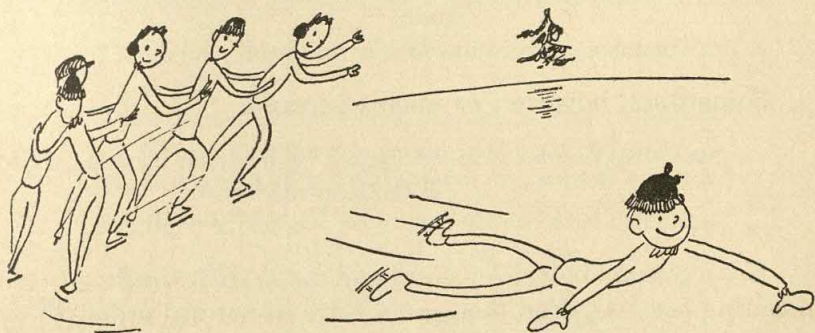


not the traffic officer has placed danger signals, commas, between the clauses of the sentences on page 98 that need them.

You are now the chief traffic officer. Examine the *following sentences*, and determine whether each clause is in natural or unnatural order. Place commas between the clauses of sentences that need them.

6. Whenever you need heavier exercise than digging in the garden you can get a real workout in carrying two large pails of the topsoil.
7. Small seeds like lettuce should not be planted in such deep trenches as larger seeds can take.
8. After you have prepared the seedbed you should scatter these small seeds on it.
9. If you then sprinkle the black soil on top of the seeds they will have no crust to break through.
10. When plenty of this soil is available you should also cover the trenches of other seeds with it.

The ten sentences you have just studied are called *complex sentences*. Each one has a complex (mixed) construction. Each one has two kinds of clauses—at least one independent and one dependent clause being found in each. *A complex sentence is one that contains a grammatically independent clause and one or more dependent clauses.*



Never let a dependent clause break away.

Unfortunately, there are exceptions to most rules. There are a few introductory conjunctions that generally function as *prepositions* and with meaning entirely different from their meaning as conjunctions. When they are used as conjunctions, a danger signal is needed even in natural order, to warn the reader of the unusual meaning. The conjunctions used to express cause are *because*, *since*, *as*, and *for*. The last three of these words are generally used in another way. The word *for* is often a preposition, not a conjunction meaning "because."

PREPOSITION: I need money *for* my lunch.

CONJUNCTION: I need money, *for* my lunch took all I had.

There is a danger signal, a comma, before *for* in the second sentence, even though it is in natural order, to warn the reader of the unusual meaning. The word *since* is also generally used as a preposition.

PREPOSITION: I have not seen him *since* last year.

CONJUNCTION: I have not seen him, *since* he never comes here now.

The word *as* is generally a conjunction expressing relationship of time, with the meaning of *while*, or expressing comparison.

MEANING *while*: He was hit by a car *as* he was crossing the street.

COMPARISON: He ran as fast *as* he could.

Sometimes, however, *as* means *because*.

MEANING *because*: He was struck by a car, *as* he was careless in crossing the street.

MEANING *because*: He ran, *as* he was badly frightened.

Use a comma before *as*, *since*, and *for* in their *unusual* usage, meaning *because*, even though they are in natural order. In unnatural order, of course, clauses introduced by these conjunc-



tions are to be set off with commas, as are clauses introduced by *when*, *if*, etc.

Punctuate the following sentences wherever necessary:

1. If you want your chickens to escape just give them a fence to fly over.
2. They love a fence because it gives them a challenge.
3. Whenever they want to look around they fly to the top of the fence.
4. They soon go on from there as they always see interesting territory beyond.
5. There isn't much danger of losing them for "chickens come home to roost."
6. If they happen to lay their eggs elsewhere the profits will be lost.
7. Of course you may also lose a chicken or two if someone else is fond of fried poultry.
8. Some people let their chickens stray around since they can pick up their food in that way.
9. It is not very easy to keep chickens for they must be fed.
10. It is however a great convenience since they can furnish one with eggs.

There are a few other conjunctions that have commas placed before them even in natural order, just as *since*, *as*, and *for* (meaning *because*) do. The dependent clauses in the following sentences are so loosely related to the main clauses that commas are needed, even though the sentences are in natural order.

The crows found my seed corn, *although* I had it well covered.

They knew where to dig for the kernels, *inasmuch as* the young plants were coming through the soil.

The little plants lay there dying, *inasmuch as* the roots were torn loose.

Of course, in unnatural order all of these sentences have commas, just as other complex ones do. Note that the conjunction *inasmuch as* is two words. There is another expression, *in-*

*sofar as*, which is also a conjunction of two words; but it is unrelated in meaning to the group studied before.

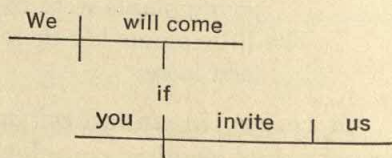
We saved the young plants *insofar as* we were able.

Punctuate the following sentences:

1. Unless you want to lose your chickens you had better trim their wings.
2. It is a shame to clip off the long feathers inasmuch as they are the chicken's chief ornament.
3. If you do clip the wing feathers leave the last few on.
4. These last few long feathers are badly needed for they will support the wing by resting against the body feathers.
5. Of course you'll have to clip the wings again in a few months as the feathers will grow out again soon.
6. Clipping the wings is a necessity sometimes although it is an unpleasant thing to do.
7. If you raise the heavier types of chickens you will be spared this trouble since they are too heavy to fly.
8. Although the heavy kinds are less trouble the smaller types lay more eggs.
9. Some people do not like the lightweight kinds as they are rather small in size for eating.
10. I would raise a medium-sized breed since I would want both meat and eggs.

Since the dependent clauses in the complex sentences you have studied cannot stand alone, they must hang onto a word in the main, independent clauses. The dependent clauses are therefore modifiers, just as single words are.

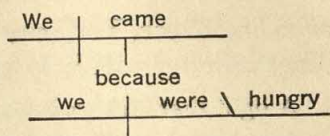
Clauses introduced by *although*, *if*, *because*, etc., are used as what part of speech?



We will come if you invite us.



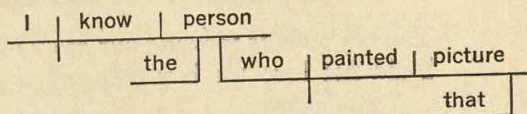
We came, because we were hungry.



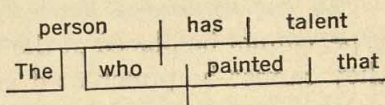
You see that the dependent clauses in the preceding sentences which are diagrammed modify the verbs in the main clauses. The dependent clauses are therefore used as adverbs.

Many dependent clauses are introduced by *who*, *which*, and *that*. Consider how such clauses work. Find the dependent clauses in the sentences diagrammed below. What part of speech do they modify? What part of speech are they?

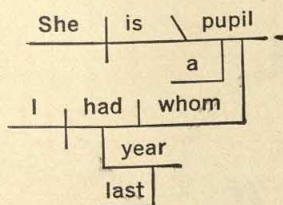
I know the person  
who painted that picture.



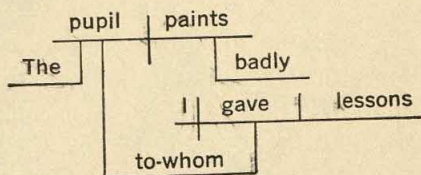
The person who painted that  
has talent.



She is a pupil  
whom I had last year.



The pupil to whom I gave  
lessons paints badly.



You see in the diagrams above that the dependent clauses modify nouns; therefore, they are used as adjectives.

Find the dependent clauses in the following sentences. Tell what word in the main clause each dependent clause modifies and how each dependent clause is used, whether as an adjective

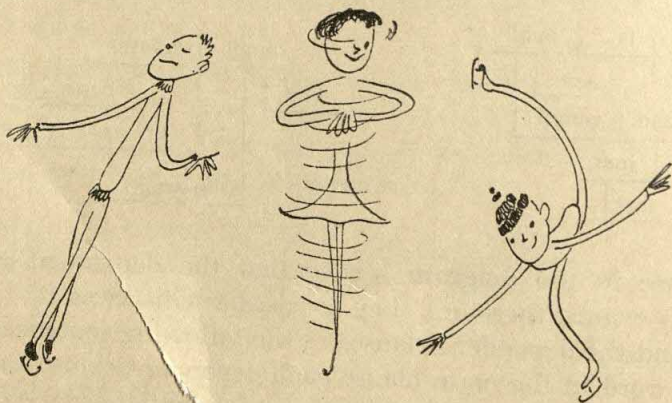
or as an adverb. You may diagram the sentences if you feel that diagramming will help you.

1. A light that flickers is bad for the eyes.
2. Abe Lincoln, who studied by the fireplace, must have had a headache every night.
3. When I study too much, I ache all over.
4. I stopped studying because I feared illness.
5. Any book which causes illness should be dropped from the course of study.

You noticed that one of the adjective clauses in the sentences above is set off by commas. Many dependent clauses introduced by *who*, *which*, and *that* do not need commas.

The boy *who is mowing our grass* hopes to be paid some day.  
I did not hire the boy *who asked first how much the pay would be*.

In the sentences above, the dependent clauses, in italic type, cannot be placed at the beginning of the sentences; hence they cannot be punctuated according to natural or unnatural order, as our complex sentences so far have been. The punctuation of *who* and *which* clauses depends upon how closely the



Independent clauses need no assistance.



clause is associated with the word it modifies. If the dependent clause is necessary to an understanding of that word, it will be closely related to it. If it is closely related, there will be no pause and no comma. In the preceding sentences, the clauses introduced by *who* are needed to identify the boy, to tell exactly what boy is under consideration. In the following sentences, you already know or see the boy. He does not need to be pointed out. Therefore, the *who* clause is unnecessary to an understanding of the word it modifies. Hence it is less closely related. It may be said to be *loose* in the sentence. If so, it will need commas around it.

Jimmy, who is mowing our grass, hopes to be paid.

This boy, who sought too much information, did not get the job.

Punctuate the following sentences wherever necessary:

1. People who throw stones should not throw them at glass windows.
2. Our own house which has windows on both sides is a tempting target for stone throwers.
3. A group of boys who walked by yesterday looked in wistfully.
4. Each window has on the other side of the house one that matches it.
5. Sammy who is the ringleader of the gang was trying to make a bet.



Dependent clauses need help.

Each of the dependent clauses is called a *relative clause* because it is *related* to a word in the main clause, modifying it as an adjective. Such clauses are designated as being *restrictive* or *nonrestrictive* when the problem of punctuating them arises. The verb *restrict* means to *limit*. If your activities in the evening are restricted, you probably remain at home. You are kept in. If clauses introduced by *who* and *which* are not necessary for identification, if they do not restrict in any way, they are *nonrestrictive*. If they are necessary and closely related to the words they modify, they are *restrictive*. Restrictive clauses are not set off by commas, whereas the nonrestrictive ones require two commas if they come within the main clause and one comma if they come at the end. It is better to depend on your reasoning powers in punctuating relative clauses and to decide whether the clause is closely related or not, rather than to expect to remember a rule involving the difficult words, *restrictive* and *nonrestrictive*. After you understand the principles, you can more easily reason out the problem.

You realize, of course, that *who* is used to refer to persons, while *which* and generally *that* are used to refer to things.

The boy *who is studying* is my brother.

The hotel *that stood here* was burned.

The Oyster House Hotel, *which stood here*, was burned.

In the first sentence, *who is studying* is necessary to tell which boy is the brother and should not be set off by commas. In the third sentence, *which stood here* is set off by commas for it only adds information and does not identify the hotel.

Punctuate the following sentences. Watch for more than one dependent clause in each sentence. Decide whether each *who*, *which*, or *that* clause is necessary to an understanding of the person or thing being talked about. If it is necessary, closely related to the word it modifies, use no commas. If you already know just what person or thing is being talked about, the *who*,



*which*, or *that* clause will not be necessary for identification, will not be closely related. Therefore, use commas.

1. The person who wrote this book is a descendant of John Adams who was our second President.
2. Texas which is the largest state in the Union supplies a high percentage of the oil that is used in the nation.
3. The vehicles that I should like to drive are ambulances and taxis which are always privileged conveyances.
4. Mr. Thomas who is my former employer will recommend me for any position that is open.
5. The work that I did for him wore out the two grown men who had the job before me.

#### REVIEW EXERCISE

Punctuate the following sentences. Remember that most dependent clauses introduced by other words than *who*, *which*, and *that* are to be punctuated according to natural order. However, *for*, *as*, and *since*, meaning *because*, take commas even in natural order, as do *although* and *inasmuch as*.

1. After we had traveled for an hour we came to Tarrytown which was the home of Washington Irving.
2. We decided to stop there as we had never seen the territory that Rip and Ichabod made famous.
3. A young man who worked at the hotel offered to show us around inasmuch as we obviously were strangers.
4. My sister Katherine who was my companion liked the young man very much for he was exceedingly obliging.
5. If we hadn't paid him I believe he would still have been happy since he tremendously enjoyed talking.
6. His duties at the hotel which were those of assisting the chef must have seemed dull to him inasmuch as the chef did the ordering and the talking.
7. Our young guide who almost claimed relationship to Rip Van Winkle knew every detail of the landmarks.
8. When I asked him to show us the pumpkin that knocked Ichabod out he was stopped for once.

9. After he had gasped once he began talking again and continued giving information.
10. A person who enjoys his work so much is doubly paid since the work itself is its own reward.

#### REVIEW EXERCISE

Punctuate the following compound sentences. Remember to use commas before *and*, *but*, *or*, and *nor* when they introduce clauses. Change the comma before the conjunction to a semicolon, however, if there are commas preceding that point in the sentence.

1. Watch carefully for automobiles or you may have to run for your life.
2. The drivers must watch for cars from all directions and they cannot always watch people on the curbstone.
3. Mr. Collins a very careful driver always stops to look but in doing so he is sometimes hit from the rear.
4. Not all slow drivers are good ones nor does extreme caution always promote safety.
5. If they travel too slowly traffic piles up behind and when drivers become exasperated they try to pass at the first opportunity.

Use semicolons before *therefore*, *hence*, *consequently*, *however*, *nevertheless*, *yet*, *moreover*, *otherwise*, *that is*, *for example*, and such expressions when they introduce clauses. Use a comma after all of the expressions above except *hence* and *yet*. If the expressions are used within a clause instead of between clauses, use only commas with them. Remember, however, that *therefore* sometimes fits into the clause so smoothly that no commas are needed. (They surrendered without a struggle; we therefore treated them with leniency.)

6. An impatient driver may try to pass without sufficient room consequently there may be trouble.
7. The very slow driver may feel that he is safe he is in danger however if a car passing him has to cut in ahead too quickly.
8. He may have to turn into the ditch or stop too quickly otherwise his car may be hit.



9. There are dangers in driving too slowly yet there are greater dangers in too much speed.
10. I therefore try to maintain a moderate pace.
11. There are other hazards in passing too for example one cannot always see far enough ahead.
12. Curves hills and headlights may hinder distant vision and the driver must not pass unless he can see far enough ahead.

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MASTERY TEST

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Punctuate the following sentences wherever necessary:

1. When I walk in the woods I go slowly for I like to touch the great trunks of the trees.
  2. Elm trees which happen to be my favorites have dark and rugged bark.
  3. I want to stop and climb each one although I know that I dare not.
  4. The sycamores are more difficult to climb for the scaly bark hinders the climber.
  5. If I were to climb a few trees I'd scarcely dare go home inasmuch as my clean jacket would no longer be clean.
  6. Big Bertha who is my older sister would give me a loud greeting.
  7. Washing and ironing shirts is not one of the pastimes that she likes best.
  8. Crows which are very destructive birds have nests in the highest trees.
  9. Once when I climbed to a crow's nest the old birds dived fiercely past my head.
  10. I calmly looked down at the eggs and the nest although the birds did their best to frighten me away.
  11. After I had climbed down from the tree I stood a short distance away and observed their habits.
  12. I have great fun walking in the woods alone for I am at heart a naturalist and enjoy all growing and living things.
- 

→ Additional drill on page 448.

## SPELLING

## GROUP III

You misspell many words simply because they sound like other words. Such words are called homonyms. Even though *weather* and *whether* are not really homonyms, they are similar enough in pronunciation to cause difficulty. To correct such misspelling, you have to keep your mind on your work. Notice these:

*knew* my lesson  
*seems* too bad  
 sunny *weather*  
 the *whole* apple

a *new* sled  
 sewed the *seams*  
*whether* to go was the question  
*hole* in the ground

## DICTATION

1. I knew that my seams were not straight.
2. He ate the whole pie by himself.
3. He did not know whether to eat another one.
4. It seems that the weather was the cause of the delay.
5. We knew that our new clothes would be wet.

## GROUP IV

American  
 customer  
 guess  
 mentioned

character  
 edition  
 items  
 mortgage

concerning  
 general  
 men  
 mutual

Study the words above and then take this dictation:

1. The American character is not similar to the French character.
2. He mentioned that he had made a good guess.
3. The men from a mutual insurance agency called yesterday.
4. For the evening edition the editor was able to pick up several interesting items.
5. The mortgage on our house makes us regular customers of the bank.



6. General Eisenhower spoke concerning education.
7. Your general character is one that can be wholly admired.
8. To our mutual delight the edition came out on time.
9. Don't these items make our conscience turn over?
10. I mentioned the American edition to the customer.
11. He asked many questions concerning the American edition that I had mentioned.
12. My guess was that my customer had a general interest in all kinds of books.
13. The character of the book also interested him.
14. He wished to know what items were included.
15. He would, no doubt, mortgage his home in order to buy books for his library.



Some wares require little display!



# chapter 5

## FURTHER OUTLINING

### WRITING YOUR IDEAS

#### *Displaying Your Wares*

Once upon a time not very long ago, there were three brothers in business, George, Dave, and Tom. George had been extremely clever and studious when he was in school, but he was shy. Dave likewise had been a bookworm, but he enjoyed being with some people and had been active in one or two clubs. Tom studied as little as possible, although his two brothers had always been held up to him as excellent examples. He, however, used his brain to capacity. Every shred of information and every new idea he came across, he seized on and stored up. Then when the chance came to display knowledge, he was ready. Friends said that though Tom knew only a quarter of all that George knew, he made the better impression. Tom was quick, spontaneous, and eager, while his brother refused to share with others the knowledge he possessed. So people soon grew tired of trying to talk with him. Even the second brother, Dave, did not make as good an impression as Tom, for he would not make an effort with people he did not know.

This story is told for the moral. No, dear readers, the moral is *not* that studies are of little benefit to you, but that every person should exert himself to use what he already knows. The

third brother *displayed* what he knew, even though it was less than his two brothers possessed. Since he knew he didn't have as much information as they had, he realized that he must present well what he did have. Many of you are inclined to be like the older brothers. You do not exert yourselves to be entertaining. You do not make an effort to display what you have. You think to yourselves that knowledge alone counts. This is not true. To prove that you can cleverly use information in your possession, write a theme that will have interest for your readers. Your individual point of view and your way of arranging your material should make your theme readable.

### *Arranging Ideas*

The success of this theme will depend largely upon your plan. Since the information in it will probably be familiar to everyone, you must learn how to arrange it to advantage. What are some of the principles behind attractive arrangements? First, there is the principle of variety or contrast. If every piece of furniture along one wall of the living room is low, the effect will be unpleasant. You must have lamps or big pictures to break the even line. So in a theme you should use contrast. If you are writing about bridges and bridgebuilding, you should contrast big bridges with small; old ones with new; bridges that children may build across a small brook with bridges that represent the triumph of modern engineering. As you plan each paragraph, decide whether or not you can make use of contrast.

A second principle is enumeration. You may add statement after statement, fact to fact, until by sheer weight of numbers you make your impression. You keep your most important or unusual fact to the last for the sake of climax. Don't be timid about using numbers, for numbers either emphasize your ideas or indicate to your reader the divisions of the paragraph. You use numbers in various ways: the numbers themselves—*first*, *second*, *third*, and so forth; their equivalents, whether they are



adjectives or adverbs—*next, another, last, final, finally*; in phrases, *for my last example, in the first place, in the second*.

Now consider how this principle works out in writing. Suppose that you enjoy mathematics of all sorts so much that you wish to write your theme on this topic. You decide on two paragraphs, the first about your grammar school work in arithmetic and the second on work done in high school. In each paragraph you will mention the special problems that you enjoyed most. "*One of the theorems that I had heard a great deal about*" is a natural way to begin a sentence, or "*My first experience with fractions entranced me. I was only eight. My teacher cut an apple into halves and then quarters to show us what a fraction is. I can remember that when I got home that day I rushed into the kitchen and begged Mother for any kind of fruit. She gave me an orange, and I had a wonderful time squirting juice over myself and Mother as I showed her how to make eighths. My next thrill came . . .*" and you go to a second experience.

### *Selecting Your Topic*

In the directions you have just studied, two topics were discussed that would be suitable for your theme: (1) bridges and bridgebuilding, and (2) mathematics, a subject that all of you have studied in school. The first topic has the charm of the remote and distant; the second, the charm of the near and familiar. You have gathered information on the first from books and pictures of all sorts; you know about the second because of your own experiences. In writing a theme about famous bridges, you rely on information you have acquired from books; in writing about studies you depend on what you yourself have done. Both topics make good reading. The first appeals to your reader's curiosity; the second affords him pleasure because it lets him relive his own past. It might amuse you to prove this statement by trying it out on your family. If you choose a

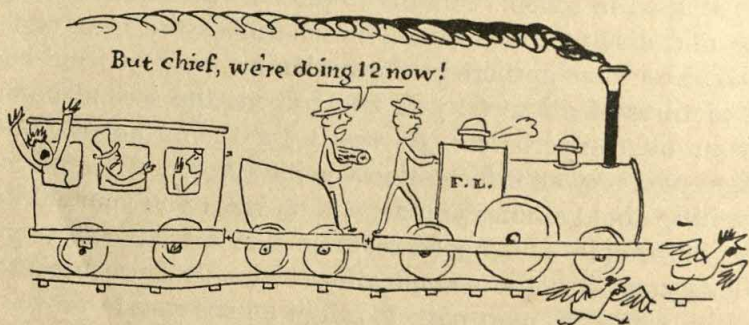
theme about studies, read it at home and see if your mother and father aren't reminded of something that happened to them. The following notes on each topic may give you ideas for your paragraphs. Then, too, the topics may suggest similar topics on which you may wish to write.

*Topics that use book learning*

1. The railroads of America  
famous names; obstacles in building; extent
2. Types of architecture  
in the past; around the world
3. Game laws  
purpose; examples
4. Heroes of the American Revolution  
the agitators; the generals; the men behind the scenes
5. Famous heroines of fiction  
legends; novels; plays

*Topics that use your experience*

1. Hours in the science class  
watching the teacher; preparing for experiments; information you have acquired



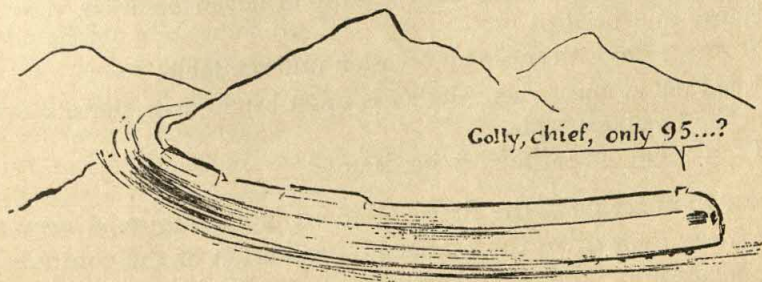


2. My life as a mathematician  
refer to paragraph on the preceding page
3. Why history appeals to me  
countries that have interested you; heroic people; present problems
4. Preserving fruits and vegetables  
different methods; your experiences
5. What I have learned about hunting  
two kinds of hunting and what you know, based on experiences you have had

### *Writing the Plan*

Use the same procedure that you employed in the last lesson (pages 86-88). As you know, you start with your ideas. So Step I is to jot down ideas as they occur to you. Step II is to decide on the ideas that will serve for good paragraph topics, ideas that can be readily developed. Step III is the arrangement of the ideas already listed under the paragraph topics. You remember that you may add ideas at this time if you care to do so. To the arrangement of ideas, however, apply the principles that you have learned in this lesson: *contrast* and *enumeration*.

Turn back to pages 85-92 if you require a further reminder. It is always helpful to review.



### *Building Good Paragraphs*

Although the major part of your composition work this year will be the organizing of ideas and information for use in writing essays and articles, you must not forget that the unit with which you work must always be the paragraph. Just as an architect must think in terms of a room, whether he is building a one-room beach house or a thirty-story skyscraper, so you must think in terms of paragraphs whether you are writing a one-paragraph answer to a history question or a lengthy essay. As the architect cannot afford to have either waste space or badly planned rooms, so you cannot afford to have poorly constructed paragraphs.

What are the requirements for paragraph building? There are three: (1) the formation of a clear topic sentence, (2) the inclusion of several sentences that develop the topic sentence, and (3) the construction of a good concluding sentence. Suppose you consider each of these requirements more carefully.

What makes a good topic sentence? It must be clear; it must be concise. It should be placed near the beginning of the paragraph if it is not placed first. It must tell the reader what to expect. Study these pairs of topic sentences and determine which sentence in each pair is the better.

1. Alfred Nobel was a very remarkable man.

Alfred Nobel was a linguist, and, by aspiration, a writer.

2. The day, as days have been known to do on occasion, dawned sunny and bright.

A sunny day can make an occasion unforgettable.

3. I can tell at once when Mother is upset by the way she sits down at the breakfast table.

I can tell at once when Mother is upset.

In the first pair, the first statement is too vague. *A very remarkable man* gives the reader no indication of the contents of the paragraph. The second sentence says that he was a *linguist*.



The reader has the right to expect information about the languages Nobel knew. In the second pair, the word *unforgettable* explains the purpose of the paragraph. The reader thinks at once of weddings, parades, games, and graduation exercises, all occasions that are unforgettable. In the third pair, the first statement is too precise. It tries to explain or illustrate and so leaves little for the rest of the paragraph to do. Aren't there other ways in which the mother may show that she is upset? She may move nervously, or she may be unusually silent. The topic sentence should never include explanation.

### *Developing the Paragraph*

Once you have decided on the topic of a paragraph, you must think of the way in which you wish to develop it. This is a good place to review the work you did last year on paragraphs and to list the different methods you know that are useful in paragraph construction.

#### I. USING ILLUSTRATIONS OR EXAMPLES

Perhaps the easiest way to explain an idea is to give illustrations that support your topic sentence. Read *Behind the Team* and find the examples that Jim employs to show that the coaches are forgotten.

#### *BEHIND THE TEAM*

A football floats gently through the air; a baseball skyrockets toward a distant fence; a basketball delicately rolls around the hoop of the basket. We remember the games and their thrills, but we forget the coaches whose painstaking efforts made these moments possible. Our athletic program has always brought Union High a great deal of fame. This year was no exception. Our football team steamrolled to the county championship. Our basketball team finished third in the league, despite inopportune injuries to players. Our baseball team ran up an admirable early season record before succumbing to superb opponents. Even the swimming team, though it was far from the best in our district, showed what good coaching can

do. A spark was kindled that brought it victories over supposedly superior opponents. We, the school and the fellows, owe a lot to the fine men who guided our teams in this year's conquests.

JIM S.

## II. GIVING DETAILS

You may employ details in one of two ways: First, you may tell what you see or what you hear. This, of course, is description. In the second place, you may give all the facts you know about an object or an organization, a job or a process. Turn to *An Interesting Profession* (page 121) and study the way that the topic sentence "The qualifications of a herpetologist are many" is developed. Richard has used his facts well.

For a purely descriptive paragraph, study the following passage taken from "The Pit and the Pendulum":

The general shape of the prison was square. What I had taken for masonry seemed now to be iron, or some other metal, in huge plates, whose sutures or joints occasioned the depression. The entire surface of this metallic enclosure was rudely daubed in all the hideous and repulsive devices to which the charnel superstition of the monks has given rise. The figures of fiends in aspects of menace, with skeleton forms, and other more really fearful images, overspread and disfigured the walls. I observed that the outlines of these monstrosities were sufficiently distinct, but that the colours seemed faded and blurred, as if from the effects of a damp atmosphere. I now noticed the floor, too, which was of stone. In the centre yawned the circular pit from whose jaws I had escaped; but it was the only one in the dungeon.

EDGAR ALLAN POE

## III. GIVING REASONS

A paragraph can offer reasons in support of the topic sentence. This kind of writing is probably the most familiar of all, since you meet it in the commercials on your radio or television programs, in the editorial sections of your daily papers, and in the pages of your history books.



#### IV. DEFINING A TERM

This is the method of developing a paragraph that you used in preparing one of your first oral assignments this term. Turn back to pages 39-40 and review the explanation given there.

#### *AN INTERESTING PROFESSION*

An interesting profession is that of the herpetologist. He is a scientist who specializes in the study of amphibians—frogs, toads, and salamanders—and of reptiles—snakes, lizards, turtles, and crocodiles. The qualifications of a herpetologist are many. The most obvious one, of course, is liking and understanding the creatures with which he deals. He must have a good memory in order to remember the many thousands of facts about his subject. This information is needed, for when he is in the field, it is sometimes necessary to identify a specimen immediately. But he must also be able to use imagination and reason, for each project presents a different problem. Two more requisites are health and patience; research is both arduous and tedious.

Even with all these qualities, however, the potential herpetologist must be trained. For this training there are three general roads open. Occasionally a college musters enough prospective students to offer a course in herpetology. A college course is really the best way to receive early instruction, but such courses are rarely given. Another method is to become an "apprentice" to an expert in the field. This way is also good, but the information picked up is likely to be unorganized and sketchy. Most difficult of all is to try to gain knowledge solely by the study of reference books. Since no textbook has yet been written on herpetology, the novice must wade through jungles of technical terms. Naturally this discourages all but the most determined.

There are very few opportunities to earn a living in herpetology. Most herpetologists are employed as biologists in other fields or as teachers. Many have opportunities to collect specimens in this country and foreign lands. This helps compensate for the lack of monetary reward.

RICHARD S.

### *For Good Sentences*

With the study of the complex sentence, you have completed work on three types of sentences. Your purpose has been two-fold: first, the recognition of relationships between words—subjects and verbs, for example—to give you a better understanding of the ideas behind these words; second, the recognition of these relationships to help you express your ideas more clearly and more easily in writing and in speaking. It is extremely important to learn how to communicate your ideas and feelings to others.

Read Richard's theme again and then discuss in class his choice of sentences. Richard is so matter-of-fact that he depends almost entirely on simple sentences and on compound sentences. What are good examples of his compound sentences? Can you find a complex sentence in his theme? Does he use good topic sentences?

Turn back to pages 98–102 to review the conjunctions you may want to use. Do you remember when you need a comma between the dependent adverbial clause and the main clause? Do you remember the distinction made in the words that introduce relative clauses? You should use *who* when you refer to people and *which* when you refer to things. *That* may refer to either people or things.

### *The Pay-off*

1. Have I followed my plan in writing my theme?
2. Have I had something interesting to say?
3. Have I used all three types of sentences?
4. Have I used commas when they were needed between the clauses in the sentences?
5. Have I distinguished between *who* and *which*?
6. Have I used the dictionary to check on my spelling?

• *Grammar is a key to accurate expression of ideas. Use it.*



## SPEAKING YOUR IDEAS

## DEVELOPING DISCRIMINATION

As recently as 1775, the gap in culture between the man born and bred in the country and his fellow brought up in the city was a tremendous one. The city man had opportunities for education that were nonexistent in the country, whether he was wealthy enough to have a tutor from Oxford or not. In the city were the playhouses; in the city were the coffee houses; in the city was music. If a man lived in London or went to London each June for "the season," he could see David Garrick or the celebrated Mrs. Siddons in a play; he could hear the most brilliant talkers at coffee houses like White's or Almack's; he could go to St. Paul's for sacred music or to the opera for the newest Italian arias. In the country, there were almost no cultural advantages.

If you read the eighteenth century plays or novels, you will find that this difference between town and country is a recurring theme. The country boy or girl, preferably girl, comes to London, acquires city airs and graces, and captivates society. The country bumpkin is an unfailing source of humor, whether he is rich or poor, master or servant. His country dialect, his old-fashioned slang, and his uncouth manner arouse mirth. Audiences split their embroidered waistcoats laughing at a Bob Acres or a Tony Lumpkin. (And New York and London audiences still laugh heartily when *The Rivals* or *She Stoops to Conquer* is well played.) The very slang of the period, copied in the American "Yankee Doodle," tells us that a *macaroni*, a man of fashion, had been to London and had heard the Italian opera.

Today, this gap between the cultural advantages of city and country has almost disappeared, thanks to the movies, radio, and television, particularly the latter two. National hookups mean that the boy in the farmhouse with a radio has the same

opportunity as the boy in the big city apartment house to hear great music and listen to famous actors. The catch is that he must know enough to want great music and literature instead of the so-called popular kind. As long as he cultivates exclusively the literature and music of the popular variety, he will be depriving himself of that part of our heritage which has given pleasure to millions of people. To many people, enjoying life depends on sampling many achievements of our civilization.

"How can anyone like serious programs?" you may ask. The answer is that you must try them out, and your trying them out must be fair. When you listen, you must listen for the purpose of finding out what you can enjoy. It's useless if you sit there repeating to yourself over and over again, "My, this is boring." Even if, after a fair test, you decide that you don't like any classical music, you will have gained self-assurance from the experience. The country person, you remember, felt inferior because he hadn't had the experience in art, literature, and music that the city man had had.

When people talk of the best in books, music, or art, they ordinarily make two wrong assumptions. The first is that a liking for the best kills any pleasure in the second- or third-rate. This is not true, as you can prove by looking at the music played during a season by any great symphony orchestra; all the music cannot reach the level set by Bach and Beethoven. You can cultivate a taste for Wagner and still collect the latest popular records. The second mistake is the notion that if you like *some* classical music, you must like *all* classical music. This, too, is utterly false, for education does not result in sameness. Educating or cultivating your taste means that you find more things to enjoy.

### *Programs on Music*

To develop your taste, plan at least two oral days for committee reports on radio and television programs. These pro-



grams will have to be planned a week in advance. Consult the programs for the week so that all types of music may be represented—popular, operatic, symphonic, and folk. Each listener must keep a careful record of the music he hears, including the name of the composer, the title of the selection, and the name of the person or orchestra who plays or sings it. Students who think they do not like music should not listen for more than fifteen minutes at a time, but their total should be an hour for the week. Students who are in the habit of listening to music may do more. Every student should listen to at least one classical number each week. If each one will follow this plan, he will gradually develop a taste for this kind of music. The more of it one hears, the more one wants to hear.

The members of the committee should prepare a program in which four or five records or parts of records are played. A successful program of this type may consist of recordings from famous operas. Each record is introduced by a student who tells something of the story of the opera. The entire record need not be played if it is long, for class interest will wane. It is a good idea, too, to say something about the instruments used. Then, those students in the class who play can bring their instruments into class and explain the contributions of each to symphonic or band music. The saxophone, for example, is a wind instrument that was used in symphonic writing in the early 1800's. The boy who plays one might be interested in finding the relation of the saxophone to the oboe and horns.

The notes on home listening kept by individual students should be turned in to the committee preparing the program for the second week. A member of the committee will put the combined report on the board so that the class may see how varied their listening has been. A brief report on the growth of student orchestras should be prepared by members to start discussion. Before class discussion, one or two members of the committee should tell something about famous dance bands, radio entertainers, and celebrated concert singers.

### *Judging the Recitation*

For this type of program you may judge yourself on several qualities. Ask yourself, and conscientiously answer, the following questions. Perhaps you could pass your answers to the teacher if you and the teacher decide that you should do so.

1. If I worked on a committee, did I contribute something in a pleasant, cooperative manner?
2. Did I conscientiously do my home listening and prepare a neat report?
3. Did I learn anything of interest to me?
4. If I spoke before the class, did I use acceptable English?
5. Did I show good manners when another was making a report to the class?
6. Did I take part in any class discussions?

## AIDS TO COMMUNICATION

### COMPLEX SENTENCES

#### *Noun Clauses; Style of Writing*

You have seen that clauses introduced by such conjunctions as *if*, *when*, and *because* are used as modifiers of the verb in the main clause. Such dependent clauses are therefore used as adverbs. In the diagrams of such sentences, the dependent clauses were placed under the verb of the main clause. Another name for the dependent clause is the *subordinate clause*. *Sub* means *under*. Another name for the main clause, the independent one, is the *principal clause*.

You also saw subordinate clauses that were introduced by *who*, *which*, and *that*. In the diagrams, these clauses modified nouns or pronouns. Thus such clauses are used as adjectives. They are often called *relative clauses*, and the pronouns *who*, *which*, and *that* are called *relative pronouns*. They *relate* the dependent clause to the noun or pronoun it modifies.



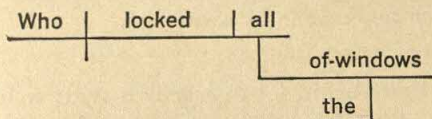
One danger that you had to guard against with clauses introduced by *who*, *which* and *that* was not to allow them to stand alone as sentences.

FRAGMENT: There is a retired carpenter living down that road. Who will repair porches and windows for you.

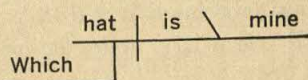
REVISED: There is a retired carpenter living down that road who will repair windows for you.

But *who* and *which* do not always introduce dependent clauses. When *who* and *which* are used in questions, they are often the main subject; and there is no subordinate clause. *Which* may also be used as an adjective.

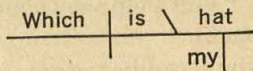
*Who* locked all of the windows?



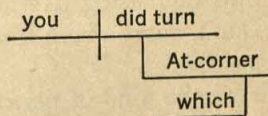
*Which* hat is mine?



*Which* is my hat?



At *which* corner did you turn?

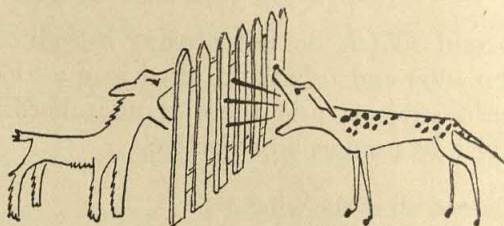


You can see that in the first and third sentences, *who* and *which* serve as the subject. In the other two, *which* is an adjective, modifying *hat* and *corner*.

Since *who* and *which* are the key words in asking the four questions, they are called *interrogative pronouns* (in which two

sentences?) and *interrogative adjectives* (in which two?). *Who* and *which* are not *relative* pronouns here, and the clauses they introduce are not dependent (subordinate). They can stand alone grammatically.

Tell whether each of the following constructions is a complete sentence, is two sentences run together, or is a fragment or contains a fragment. Make all necessary changes.



Keep each sentence in its own yard.

1. The person who owns that vacant lot overgrown with weeds.
2. The place is an eyesore, who will clear it out and seed it with grass?
3. The man who owns it, I'll talk to him about the matter.
4. He will not worry about it, he lives elsewhere and doesn't have to look at it.
5. My neighbor will help me clean up the place, we'll improve it for our own benefit.
6. A person who lets other people improve his own property for him, thus increasing its value.
7. Don't worry about him think of yourself he may sue you for trespassing.
8. He's the kind of person who might do that, he would wait, however, until the work was all done.

Not all questions are asked directly. Many are passed along at second hand, and are called *indirect questions*.

DIRECT: *Who is coming?*

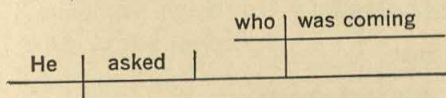
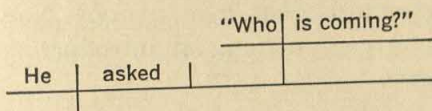
INDIRECT: He asked *who was coming*.



The indirect question is now a part of the main clause, which is a statement instead of a question. No question mark is needed at the end. One is needed, however, when the question is in the exact words of the speaker.

He asked, "Who is coming?"

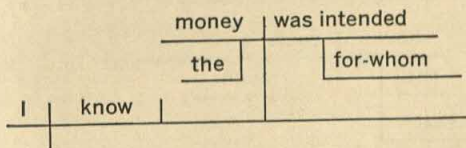
The *who* and *which* clauses (dependent ones) were used in the last chapter as adjectives, modifying nouns. How are these clauses used?



You see that the *who* clauses here function as nouns, object of the main verb. These too are dependent clauses. They cannot stand alone grammatically; hence they are dependent.

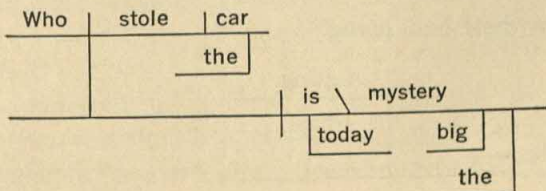
How is this one used?

I know for whom the money was intended.



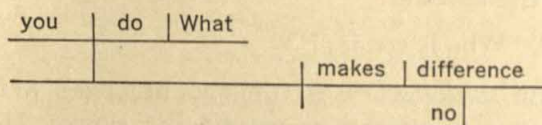
Here comes the kind that really needs a diagram.

Who stole the car is the big mystery today.



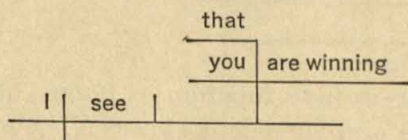
Here you have a noun clause used as the subject of the main verb *is*, and below, another noun clause as subject of *makes*.

What you do makes no difference.



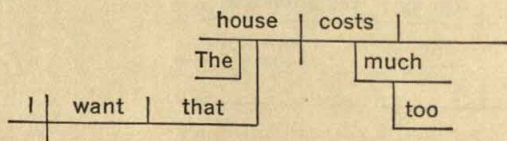
The key words in the noun clauses so far have been pronouns, interrogative pronouns (*what, who, which*). Now comes the word *that*, used as a conjunction, an introductory word, bringing in a noun clause.

I see *that* you are winning.



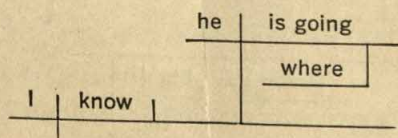
You have used *that* as a relative pronoun in the past, introducing an adjective clause, as below.

The house *that* I want costs too much.



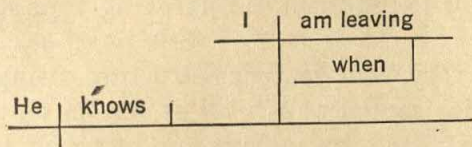
You may also have noun clauses introduced by words like *where* and *when*.

I know where he is going.





He knows when I am leaving.



Here “where” means *the place to which* and “when” means *the time at which*. If expanded the sentences would read, *I know the place to which he is going* and *He knows the time at which I am leaving*. Pay particular attention to clauses introduced by words like *where* and *when*. They may be noun clauses instead of adverbial clauses, as one might think at first glance. The *where* is an adverb in its own clause as is *when*, but the clause is not adverbial.

Tell whether the dependent clauses in the following sentences are used as nouns, adjectives, or adverbs. If you need the help of a diagram, make one.

1. The cat comes when I call him.
2. He knows when I am ready to feed him.
3. He also knows who his best friend is.
4. I wonder what he's doing now.
5. Where he sleeps is a mystery.
6. I want a cat that will keep me company.

All of these clauses are elements of the complex sentence, whose acquaintance you need to cultivate. Compound sentences, especially those in which *and* is the conjunction, are easy to use but frequently do not express the desired meaning. *And* connects without expressing dependency. The complex sentence, therefore, is a valuable construction for improving expression.

The principal importance of studying the various constructions is that you thus become familiar with them and are able to use them to improve your speech and writing. Being able to

designate the clauses as nouns, adjectives, or adverbs is less important than being able to use them in improving your style of expression.

You will wish to vary your sentence structure, using both compound and complex sentences as well as simple sentences. You may improve your style by making use of words like *if*, *when*, *while*, *because*, *since*, *as*, *who*, *which*, and *that* in constructing your sentences. Be very careful when you use the word *and* between clauses. You are likely to overwork the word.

POOR STYLE: Mr. Jones is our mayor, *and* he addressed our club today.

BETTER: Mr. Jones, *who* is our mayor, addressed our club today.

OR, THE APPOSITIVE: Mr. Jones, *our mayor*, addressed our club today.

Cause and effect usually require complex sentences.

POOR: Henry is the cleverest boy in our group, *and* we are going to elect him as our leader.

BETTER WHEN COMPLEX: *Since* (or *as* or *because*) Henry is the cleverest boy in our group, we are going to elect him as our leader.

However, cause and effect may be expressed by a compound sentence.

I pressed the button, and the light flashed on.

The relationships of time may be expressed by *when*, *while*, *as* (not meaning *because*), *until*, *after*, *before*, etc.

POOR: The weather turned warm, *and* I got out the baseball bat.

BETTER: *When* the weather turned warm, I got out the bat.

Another word besides *and* which is likely to be overworked is the conjunction *so*. It often is weak and uncertain in meaning and in its use.



WEAK: We were in New York, so we wanted to go to the opera, so we went to the Metropolitan.

BETTER: *Since* we were in New York, we wanted to go to the opera at the Metropolitan.

WEAK: It was hot, so we sat in the shade for an hour.

BETTER: It was so hot *that* we sat in the shade for an hour.

*So that* is a valuable expression to keep in mind when revising sentences in which there is weak coordination resulting from the overuse of *so*.

Rewrite the following sentences, bringing out the intended meaning by making them complex:

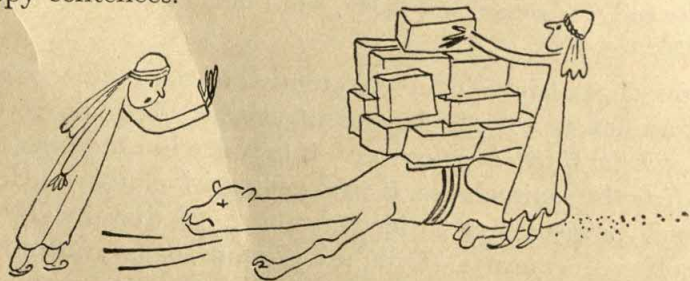
1. This truck is especially durable, and I recommend it for your needs.
2. Father bought a new car, and we boys offered to break it in for him.
3. He is the best catcher in the city; I paid him ten dollars a game.
4. This is Mr. Tuttle. He is our new manager.
5. Mr. Thomson is our new lawyer. He has had extensive experience in corporation affairs.
6. We started on our hike, and the morning was bright and clear.
7. This horse is a gentle creature, and I can trust him with a child.
8. He was expecting a test in school today, so he developed a headache.
9. We mowed grass for an hour, and the sun became hot, and we took off our coats.
10. The soil was rather wet today, and I didn't have to work in the garden.

Now check back on the punctuation of the sentences above. Use commas to set off dependent clauses (introduced by *if*, *when*, *while*, *since*, *because*, etc.) if they are in *unnatural order*, *preceding* the main clause. If *who* and *which* clauses are loosely attached (unnecessary to identify the word they modify), set them off with commas. If you use *since*, *as*, or *for*, meaning *because*, place a comma before it, even though the sentence is in natural order.

After you have checked the punctuation of your sentences, punctuate the following ten sentences as review and practice. Get the sound and the meaning of the subordinate conjunctions and relative pronouns in your mind more firmly as you go over sentences. Then these valuable words will come naturally to your mind when you need them.

1. Old Mr. Anderson who was the founder of this community came here by covered wagon.
2. When he found a stream with trees along it he staked a claim.
3. Since the land in general was without trees he would not have to clear the land.
4. The trees that grew along the stream would supply him with firewood and building material.
5. Cottonwoods which are very soft wood were of little value to him.
6. His boys however preferred to cut them down for the oaks and hickories were much harder to chop down.
7. The cottonwoods weren't of much value even as fuel since they burned very quickly.
8. The father's shotgun which the boys carried with them brought down wild ducks that frequented the water.
9. Partridge the most delicious food of all was also available.
10. After they had worked hard all day they worked hard tramping around for wild game.

If there is any fault in style of writing that is worse than the too frequent use of *and* and *so*, it is the use of too many short, choppy sentences.



And can break your sentence's back.



Improve the style of the passage below. You may find a compound verb or series of verbs helpful.

Jimmy bought a new baseball, *and he* brought it to school.

Jimmy *bought* a new ball *and brought* it to school.

Prepositional phrases and participial constructions may also be helpful. You need not combine all of the short sentences that follow. An occasional short, strong simple sentence is an excellent element of style, especially between complex sentences. Most of your sentences in this exercise will be complex. Vary your sentence structure, using simple, complex, and compound sentences.

I had a pet dog. Its name was Spot. A neighbor gave it to me. He had too many dogs. He had one fierce older dog. It was a well-trained watchdog. It was jealous of Spotty. It used to bite him. So the neighbor gave Spotty to me.

He was only a few months old. He was very playful. His hair was short and furry then. It was white except in a few spots. They were red.

His legs were very short. I could run almost as fast as he could. I threw sticks. He would run for them. I ran with him at first. In that way I trained him. Soon he could run much faster. Then I began to run the other way. He would get the stick, and he would catch me. Sometimes he could do this before I could reach the house.

We had a birdbath. He liked to drink water out of it. One day at first I lifted him up for a drink. Thus he learned to drink there. He was able to reach it by himself soon. He had to stretch himself, and he had to tip his head sidewise. He grew fond of the thing. He stopped whenever he trotted past it. He had probably stopped just a moment before. It made no difference. He liked the birdbath.

Another common fault in style is the use of long, aimless, dangling sentences that do not hang together in a well-knit manner. If you keep in mind the tools that are at your disposal—such words as *if*, *when*, *while*, *because*, *since*, *as*, *for*, *who*, *which*, *that*—you will not wander on aimlessly, but will express your ideas exactly and effectively.

Improve the style of the following passage:

A clear morning dawned on Saturday, and we decided to hike into the hills. The air was unusually brisk, and we wore heavy clothing. We expected still cooler air up in the hills.

We came in view of the hills, and there was a string of low clouds. They were hanging halfway up the slope, and we stopped. We wanted to watch them so we could see if they were moving. They seemed to be stationary, and we decided to walk through them, and we thought it would be fun to emerge above them. We would then be on the top of the hill, and we could look down on an ocean of clouds.

We climbed halfway up the hill, and we found ourselves in a gray mist. We couldn't see through it. One of my companions said that we would probably walk in circles. We had not had experience in the wilderness. I said that we would get along satisfactorily. We had more education than the Indians had. The others agreed that I had confidence, and I should lead them. So I walked ahead. I walked and walked, and I kept my head steady, and my mind was always on where I was going. I wanted to reach the top. We went higher and higher. The cloud moved up with us. We were always in the mist. We never saw the top of the clouds.

→ *Additional drill on page 455.*

## SPELLING

### GROUP V

bit	prior	obliged
organization	surprised	semester
perhaps	recent	prices
	returned	

Study the words above and then take the following dictation:

1. He obliged us with a tune on his fiddle.
2. The recent prices certainly surprised us.
3. We had made a prior agreement with another organization.
4. Perhaps you are surprised to see me here?
5. He returned from college after the first semester.



6. Prior to that recent year the mortgage had been paid by his uncle.
7. We are obliged to the organization for the surprising service.
8. Last semester he returned the books he had mentioned earlier.
9. We allowed the children no desserts while we were crossing the desert.
10. After we had returned home, our conscience hurt us; for giving the children desserts, even in the desert, should be a privilege.
11. I bit my tongue when I was eating my dessert.
12. Can you bite through this steak?
13. The student was obliged to take six examinations last semester.
14. Perhaps you can tell what kind of organization this group of young men has developed.
15. Recent reports have told us of the leadership of these men.
16. They have recently returned from service in many lands.
17. Are you surprised to hear that they are a serious group?
18. Their prior service is of great value to them now.



Your library shelves hold the answers to many questions.



# chapter 6

## • WRITING

### THE RESEARCH PAPER

## • • USING THE LIBRARY

### WRITING YOUR IDEAS

This world is always in need of people who know how to find facts and use them. Alfred E. Smith, former governor of New York State, used to say, before making a comment on a problem, "Let's look at the record." Those who know that famous detective Sherlock Holmes remember how he used to sit quietly, "reviewing the facts in the case," before he pounced upon the criminal. The Indian hunter of old would carefully examine the facts—a turned leaf, a piece of bark knocked off a tree, bent grasses—before he decided which way the red deer had gone.

Every day, it seems, the world's problems become more numerous and more complex. "How can we achieve lasting peace?" "Which candidate should we vote for?" "Is there a cure for the common cold?" "What is the cause of depressions?" "Will a store on this corner provide a living?" "Should I prepare for a career in accounting?" On and on the problems go; people meet them every day. It seems that a person never knows enough facts concerning any one of them to make a sensible decision about what to do.

This lesson will not solve any of your problems for you, but it will help you to find facts and will show you how to organize

them into a presentable form. These skills will start you on the way to becoming a thinker—a type of human being the world stands in desperate need of.

### *Your Library*

Although the library is frequently used as a place for meeting your friends, or for finding an interesting story to read, it chiefly serves as a storehouse of facts. A mother recently was trying to help her daughter decide what school to attend after graduation from high school. Since the mother had learned how to think and knew where to find facts, she went to the public library and found the shelf where catalogs from every college and school in the United States are filed. An hour or so spent with these catalogs gave her answers to questions about cost, subjects needed, activities, etc.

A recent survey revealed that the first public library was founded in 1658 in Boston, Massachusetts, by a Boston artillery captain named Robert Keayne. Since that time the people of the United States have built 7408 public libraries. This figure, of course, does not include the hundreds of school, college, and private libraries. All of these are storehouses of facts. How shall you go about making use of these storehouses?

The following pages will show you exactly how to go about collecting and organizing facts dealing with some special interest. You will be expected to follow this method and to write a research paper like the example beginning on page 147. A list of possible subjects is given on page 152.

All this involves using the library. If you have forgotten how to do that, the section on pages 153–161 will furnish ample review.

### *How to Write a Research Paper*

#### STEP 1

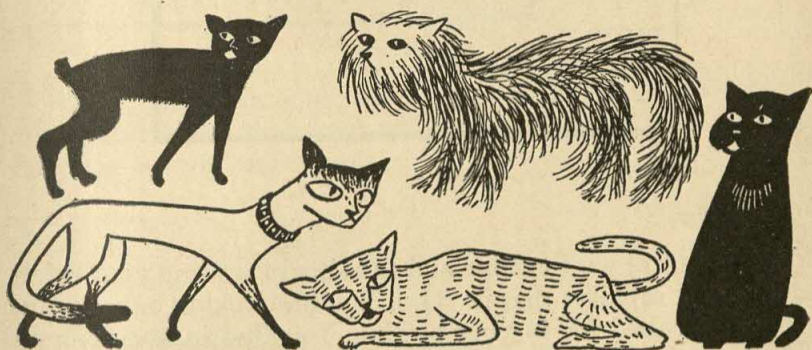
Make a brief outline of your subject before you do any reading. The purpose of this is to find out what you want to read



about. *You must know what you are looking for before you can find it.* This is not so difficult as it sounds. Any subject can be divided into parts; what those parts are will depend upon the subject. Take *cats*, for instance, as a possible subject.

# CATS

- I. The origin of cats
- II. Cats as pets
- III. Cats as mouse catchers
- IV. The kinds of cats



This will serve as an outline with which to begin your research. Of course, as your study proceeds, you may want to change your outline; that is to be expected. This first outline merely serves to get you started.

## STEP 2

Consult several encyclopedias, the card catalog, the vertical file, and *Readers' Guide* for information on cats. *Do no reading.* Merely list on cards (3 x 5, or larger if you wish) all the books, articles, etc., that you find on cats. *List only one item or one book on a card.* This is important; it will save headaches later. If you use more than one library, keep track on your cards of the place where each book is to be found. Include on the card

the author's name, the name of the book or magazine, such items as volume number, date of publication, publisher, and the place where published. Number the cards consecutively. A card will look like this:

3
Zhenya Gay, <u>Town Cats</u> , New York: Alfred A. Knopf, 1932.

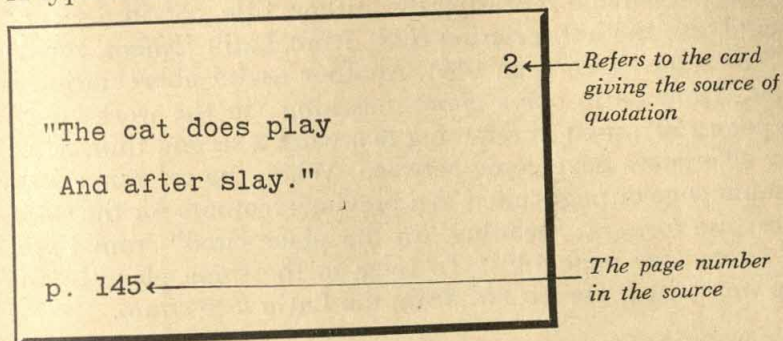
### STEP 3

Now look at your outline and then begin reading your references. Read rapidly; that is, skim. You are looking only for information called for in your outline. You find in one book an account of the kinds of cats. This book, let's say, is Number 2 on your bibliography cards. Place a number 2 on a blank card and take notes or copy down the information. If you copy exactly more than four consecutive words, put quotation marks around them. As you know, practically everything printed is protected by the copyright law from being printed and sold by anyone besides the owner. When you do copy someone else's words, you must place quotation marks about them and tell in what book or magazine you found them. This is only honesty and straight dealing with the author. Not to do so is to commit the crime of plagiarism. Of course you may copy ideas if you state these in your own words, but then it is customary to give credit to the author in a footnote. If you do not give the proper credit, you may be accused of dishonesty.

Place the page number of the book at the bottom of the card.



A typical card:



#### STEP 4

When you finish your reading, you will have a pack of cards all numbered to show from which books in your bibliography cards the information came.

#### STEP 5

Now you will probably want to rearrange your outline thus:

##### CATS

- I. Introduction
- II. Definition
  - A. General characteristics
  - B. Breeds
- III. Probable origin
- IV. Practical uses
  - A. In England
  - B. In America

#### STEP 6

Find a quotation from some book, if you like, to dress up your article.

#### STEP 7

Now arrange your cards to correspond with your outline and begin writing your paper topic by topic. Whenever you use in-

formation from the cards, make a footnote (see the article, page 147). To avoid repeating the author, title, etc. in a second footnote, use the abbreviation *ibid.*, from Latin *ibidem*, meaning "the same" (see page 148). Another useful abbreviation is *op. cit.*, from Latin *opere citato*, meaning "in the work cited" (see page 150), used in referring to a work a second time when other references have come between. When the reference is to the same page or pages cited in a previous footnote for the same source, use *loc. cit.*, meaning "in the place cited" from Latin *loco citato* (see page 149). To refer to the same place in the same work cited, use *loc. cit.*, from the Latin *loco citato*.

#### STEP 8

The footnote number is placed a little above the line at the end of the quoted material or information. The number corresponds with the number at the foot of the page before the title of the book quoted. Be exact in your footnotes. This is partly a training in honesty, for you are learning to give credit where credit is due.

#### STEP 9

Study the sample paper (pages 145-151) carefully for answers to questions of form: title page, footnotes, bibliography.

#### STEP 10

Make a fair copy of the whole paper, placing the title and outline at the beginning and the bibliography, alphabetically arranged by author or title, at the end. Be sure that the pages are numbered. If you care to add pictures and a manila cover, do so of course.

When you write your first copy of the paper, it is easier to place your footnote references right in the body of the paper. In the final copy, you move them down to the bottom of the page.



CATS

by

Henry Sullivan

English 3

March 20, 19--

## CATS

### I. Introduction

### II. Definition of cats

#### A. General characteristics

#### B. Breeds

### III. Probable origin

### IV. Practical uses

#### A. In England

#### B. In America



# CATS

The cat does play  
And after slay.<sup>1</sup>

The quotation above from the New England Primer of about 1688 points out the dual personality of cats. No animal is a more delightful playmate, more graceful and downright funny; yet no animal can be more ferocious when it is in the mood to kill. The gracefulness of the cat has been such a popular subject for artists that many libraries have several books filled with sketches of cats in various postures. In the Hilton library, for example, is one by Zhenya Gay, called Town Cats. These pictures, at least to the cat lover, are very interesting to study.

The cat (Felis domestica) is really a member of a large group of animals known as Felidae,<sup>2</sup> which includes such other

<sup>1</sup> H. L. Mencken, A New Dictionary of Quotations, New York: Alfred A. Knopf, 1942, p. 145.

<sup>2</sup> "Cat," Compton's Pictured Encyclopedia, 1950, Vol. III, p. 136.

animals as lions and panthers. The cat is a night hunting, carnivorous animal. One veterinarian even went so far as to tell the writer that a cat should eat nothing except meat, fish, and eggs. Cats are roughly classified into two groups, long-haired and short-haired. They are small animals, ranging from the Paraguay cat of only three pounds<sup>3</sup> to large cats of ten pounds or more. Their whiskers are noteworthy because these are used as feelers at night. That is, when attempting to enter a small hole, the cat can tell the width of an opening by the use of its whiskers. If the whiskers do not touch the sides of the opening, the cat knows its body can pass through. Most cats have tails, although one breed, the Manx of the Isle of Man (also found in parts of Russia), is tailless.<sup>4</sup> Some cats found in Mexico, and now largely extinct, are hairless in summer and have only a slight fuzz on the tail in winter.<sup>5</sup>

Sources differ somewhat about the kinds of cats, probably because cats

<sup>3</sup> "Cat," Encyclopaedia Britannica, 1945, Vol. V, p. 14.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid.



have become as mixed as human beings. But generally speaking we have several fairly distinct breeds. The first one in popularity is probably the Persian (sometimes called the Angora) cat. This is a long-haired cat. Next is the Attab, or tabby cat, the most commonly seen cat. The name Attab, applied to the short-haired tabby, comes from a "quarter in Bagdad which produced the watered silk resembling the tabby's coat."<sup>6</sup> The rare and costly Siamese cat is an odd-colored cat, having a cream-colored body with chocolate-colored head, legs, and tail, and light blue eyes. Finally, we have the blue-coated Maltese cat, the small Paraguay cat, the Abyssinian cat, and the hairless Mexican.

According to the best authorities, cats as we know them probably originated in Egypt,<sup>7</sup> having been domesticated from a wild breed. From here they gradually spread over Europe and Asia, perhaps mixing with wild breeds of these continents.

<sup>6</sup> Compton, loc. cit.

<sup>7</sup> Ibid. and Encyclopaedia Britannica, loc. cit.

Although the origin of cats must always remain somewhat a mystery, their present-day uses are well known. Newspapers almost weekly carry some story of the doings of a cat—how it has been caught in the crevices of a building while hunting mice, how it has traveled miles to get home, or how it has pleased some child's heart by adopting an owner. What is not so well known, perhaps, is how the cat is used in war and peace, almost on a commercial basis. As far back as 948,<sup>8</sup> for example, Howell, Prince of Wales, issued an order: "Any person killing or stealing the cat guarding the Prince's granary will forfeit a milch ewe, its fleece and lamb."<sup>9</sup>

In more modern times we find that the British cats in 1939 were issued ration cards<sup>10</sup> allowing them priority in powdered milk, but only if they were actively engaged in war service; that is, watching a hole for a mouse in some granary. Cats in this country were also used during the war in cold storage

<sup>8</sup> Encyclopaedia Britannica, op. cit., p. 13, gives the date as c. A.D. 936.

<sup>9</sup> Quoted in Richard Dempewolf, Animal Reveille, New York: Doubleday, Doran & Co., Inc., 1945, p. 162.

<sup>10</sup> Ibid., p. 163.



plants, although finding a breed that could stand the cold was somewhat difficult.

These instances of wartime employment of cats are only a few of the many uses to which cats are put guarding food from mice and other rodents and serve to illustrate that cats are useful creatures as well as charming playmates and pets.

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- "Cat," Compton's Pictured Encyclopedia, 1950, Vol. III, pp. 135-137.  
 "Cat," Encyclopaedia Britannica, 1945, Vol. V, pp. 13-14.  
 Dempewolf, Richard, Animal Reveille, New York: Doubleday, Doran & Co., Inc., 1945.  
 Gay, Zhenya, Town Cats, New York: Alfred A. Knopf, 1932.  
 Mencken, H. L., A New Dictionary of Quotations, New York: Alfred A. Knopf, 1942.

### *A List of Topics for Research*

The topics listed here are not intended to serve as titles for your papers. Each one is too broad for a short paper. Your first task is to limit the topic. The topic of cats, for example, can be divided into a dozen smaller topics, each large enough for your research paper. You might write about: (1) The Siamese cat, (2) Uses of cat fur, (3) Cats as pets, (4) Literature about cats, etc. Your teacher will help you to limit your topic when you have chosen one.

- |  |  |
|--|--|
| 1. Discus throwing                         | 15. The election of 1860               |
| 2. The Sargasso Sea                        | 16. The lost continent of Atlantis     |
| 3. Gyroscopes                              | 17. Exotic fish                        |
| 4. Bats                                    | 18. Frederick Douglass                 |
| 5. The socialization of medicine           | 19. Medicine in the Elizabethan period |
| 6. Horses in America                       | 20. Seeing-Eye dogs                    |
| 7. Early development of atomic energy      | 21. Heavyweight boxing                 |
| 8. Gliders                                 | 22. Bees                               |
| 9. Origin of printing                      | 23. Strange foods of the world         |
| 10. The earring                            | 24. Buried treasure on Cocos Island    |
| 11. War dogs                               | 25. The development of anesthesia      |
| 12. Modern dancing                         | 26. The United States of Europe        |
| 13. Famous singers                         |  |
| 14. Teacher education in the United States |  |

### *The Pay-off*

The themes and the research paper you have been writing lately must have impressed upon you one of the most important aspects of writing—ORGANIZATION. The mind of a young child is likely to look like your room before your mother makes you pick up your belongings. The happy and successful mature men and women of the world, however, are people who have a mind like a steel filing cabinet. Everything falls into place whenever they meet a problem. They plan; they organize.



Before you hand in your research paper, review the plan you have used. Are your ideas a scrambled jigsaw puzzle, or do they look like an architect's finished drawing? You are the one who planned the paper; you are the one who wrote it. Make it show an orderly mind behind it.

# CHECK LIST

1. Have I placed quotation marks around quoted material? Do I understand the meaning of *plagiarism*?
2. Are my footnotes in order? See pages 145-151 (the sample research paper).
3. Is my material interesting? There is enough dullness in the world without adding to it.
4. The grammar section in this chapter deals with the case of pronouns and nouns. Persons make more mistakes in pronouns when they are speaking than when they are writing. Have I learned to say—

*between you and me?*

*We boys will help you?*

- *Your speech reveals the mind behind it. Make your speech clear-cut and grammatically acceptable.*

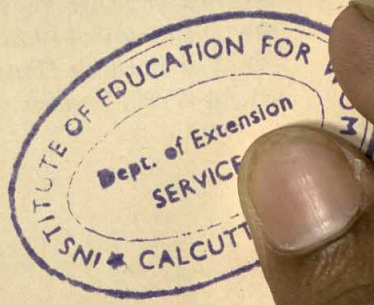
## Practice in Using Library Reference Books

The best way to learn about reference books is to look into them. The following is a list of reference books found in a certain high school library. Other libraries may have all of these and more, or may have different ones. Some of them every library will have. For this exercise use as many of them as are available to you.

## REFERENCE AIDS IN LIBRARY

### GENERAL REFERENCE

1. Atlases
2. Encyclopedias
3. Indexes in textbooks on all subjects



## BIOGRAPHICAL REFERENCE

4. *American Authors 1600-1900*, S. J. Kunitz and Howard Haycraft
5. *Authors Today and Yesterday*, S. J. Kunitz and W. C. Hadden
6. *Current Biography*
7. *Lippincott's Pronouncing Biographical Dictionary*, Joseph Thomas
8. *Scribner's Dictionary of American Biography*
9. *Twentieth Century Authors*, S. J. Kunitz and Howard Haycraft
10. *Who's Who*
11. *Who's Who in America*

## CURRENT REFERENCE

12. *Statesman's Yearbook*
13. *World Almanac*

## DICTIONARIES AND WORD USAGE

14. *Dictionaries*
15. *A Dictionary of Abbreviations*, Herbert John Stephenson
16. *Dictionary of Foreign Terms*, C. O. S. Mawson
17. *Crabb's English Synonyms*
18. *Webster's Dictionary of Synonyms*
19. *English Words and Their Backgrounds*, George H. McKnight
20. *Picturesque Word Origins*
21. *World Words* (pronunciations), William Cabell Greet

## LITERARY REFERENCE

22. *Harper's Dictionary of Classical Literature*, Harry Thurston Peck
23. *The Oxford Companion to Classical Literature*, Sir Paul Harvey
24. *The Outline of Literature*, John Drinkwater
25. *The Story of the World's Literature*, John Albert Macy
26. *Index to Poetry and Recitations* (see also supplements), Edith Granger
27. *Readers' Guide to Periodical Literature*
28. *Reader's Digest of Books*, Helen R. Keller
29. *Dictionary of Phrase and Fable*, E. C. Brewer
30. *The Reader's Handbook*, E. C. Brewer
31. *A World Treasury of Proverbs*, Henry Davidoff



32. *Bartlett's Familiar Quotations*
33. *Modern Quotations*, Arthur Richmond
34. *A New Dictionary of Quotations*, H. L. Mencken

MISCELLANEOUS REFERENCE BOOKS

35. *Book of Days*, Robert Chambers
36. *A Book about a Thousand Things*, George William Stimson
37. *City Directory*
38. *Educational Film Guide*
39. *Famous First Facts*, Joseph Kane
40. *Legislative Manual*

LIBRARY REFERENCE AIDS

41. *Card Catalog*
42. *Vertical File*

*Problems Involving the Use of Library Aids*

Here are several questions and problems, each of which leads the student to a different reference aid. Each question is numbered to correspond to the number given in the library aids on pages 153-155. The answer to question Number 16, for example, will be found in the book numbered 16, namely, *Dictionary of Foreign Terms*, by C. O. S. Mawson.

You are to find the answer called for in each case, and you are also to read part of the preface of the book, if it has one, in order to acquaint yourself with the general purpose of the reference book. In addition, skim through the book to secure a rough idea of what it contains. In the case of other aids, such as the Vertical File, try to get an understanding of how the aid is to be used.

1. What is the area of Venezuela?
2. Read three different articles on bicycles and note at least two differences in the articles.
5. Where was Katherine Mansfield born?
6. How old is Joan Crawford?

12. What was the revenue from the income tax in the United States for 1948-49?
13. Who won the World Series baseball games in 1937?
15. What is the meaning of C.E.T.S.? SAFFE?
16. Find the meaning of *Alles zu retten, muss alles gewangt werden*.
17. Find three synonyms of *euphonious*.
19. What is the original meaning of *tyro*?
20. What is the origin of *pariah*?
21. Find the pronunciation of *Mozhaisk*.
23. How were some of the discoveries of papyri made?
24. How and why did the writer Thomas Chatterton die?
25. Find the names of three famous Russian writers of the nineteenth century and name one book by each.
26. Find the author of this quotation and in what country it was first printed: "When in disgrace with fortune and men's eyes . . ."
27. Find the titles and authors of three articles on cooking, and the name of the magazines in which the articles appeared.
28. What is *Confessions of an English Opium Eater* about?
30. What was the "Reign of Terror" mentioned in *A Tale of Two Cities*?
31. Find a proverb about a cat.
32. Who is the author of "Penny for your thoughts"?
33. Find a quotation about a cat.
34. Find the author of the following quotation:  
    "A life on the ocean wave  
    A home on the rolling deep"
36. Does tying a string around a wart cause it to disappear?
37. Find your family name and the information about your family (or the name of a friend of yours if you are a nonresident). Find also the names of three law firms in your city.
38. For your church group you need three films on characters in the Bible. Where can they be found?
39. What was the name of the first newspaper in the United States?
40. Find the names of the United States Senators from your state.
41. Find three books dealing with the politics of Europe, including the author, publisher, and date of publication.
42. Find the name of a pamphlet dealing with atomic energy.



### *Organization in the Library*

All books in a library, with the possible exception of fiction, have a call number. This number is based upon an ingenious system of classification known as the Dewey Decimal System, devised by Melvil Dewey about 1876. (Some libraries use another system.) Mr. Dewey divided all books into ten main classes, and then subdivided and again subdivided.

#### MAIN CLASSES

000-099	General Works	600-699	Useful Arts and Applied Science
100-199	Philosophy	700-799	Fine Arts, Recreation
200-299	Religion	800-899	Literature
300-399	Social Sciences	900-999	History, Geography, Travel, Biography
400-499	Philology		
500-599	Pure Science		

#### A SAMPLE SUBDIVISION

500-509	Pure Science	550-559	Geology
510-519	Mathematics	560-569	Paleontology
520-529	Astronomy	570-579	Biology
530-539	Physics	580-589	Botany
540-549	Chemistry	590-599	Zoology

Then these subdivisions are also divided, as, for example—

#### MATHEMATICS—

511	Arithmetic	511.2	Notation and numeration (etc.)
511.1	Systems of arithmetic		

A call number goes on the back of each book and on the card for that book in the card catalog.

#### ENCYCLOPEDIAS

In addition to consulting the card catalog and the *Readers' Guide*, you will remember to look in the encyclopedias in your search for facts. Those most commonly used are—

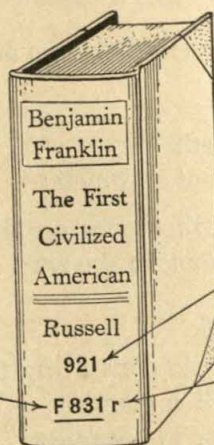
1. *Encyclopedia Americana* 30 volumes Annual revision  
Index in Volume 30
2. *Encyclopaedia Britannica* 24 volumes Annual revision  
Index and atlas in  
Volume 24
3. *Compton's Pictured Encyclopedia* 15 volumes Partial revision yearly  
Fact index at end of  
each volume
4. *New International Encyclopedia* 25 volumes Yearbook  
No index
5. *World Book Encyclopedia* 19 volumes Annual revision  
No index. Volume 19  
is a Reading-Study  
Guide.

### *One-Volume Encyclopedias*

1. *Columbia Encyclopedia*  
No index
2. *Lincoln Library of Essential Information*  
General index

THE BACK OF A BOOK  
WITH ITS CLASSIFICATION

Number of  
B. Franklin



Class number  
of  
individual  
biography

Letter for  
the author.  
Russell



As in the indexes, all information in the encyclopedias is arranged alphabetically. It is a good idea to consult the index where available, for many cross references are given.

# CARD CATALOG

Every library has a cabinet containing trays of library cards. For each book in the library there is at least one card on which is printed the call number, the name of the author, the title, together with more detailed information about the book. There are three different kinds of cards in the catalog: *author cards*, which have the name of the author on the first line; *title cards*, which have the title of the book on the first line; and *subject cards*, which have the general subject of the book on the first line. Each of these cards is like the other two except for that first line.

In addition, the card catalog carries many *cross reference*, or *see, cards*. These cards refer to other subject headings. For example, you look under etiquette and find—

CROSS  
REFERENCE  
or  
SEE CARD

ETIQUETTE

see also

CONDUCT

LETTER WRITING

MANNERS AND CUSTOMS

These cards are of great help in hunting down books on your subject.

## READERS' GUIDE TO PERIODICAL LITERATURE

The word *periodical* is merely a big word for "magazine." It means something that appears at certain periods, as a magazine appears once a month or once a week. The *Readers' Guide* is merely an alphabetized list of the articles appearing in the periodicals, or magazines. This list is arranged exactly as is the card catalog; that is, the articles are alphabetized under the name of the *author*, the *title* of the articles, the *general subject*, and under *cross references*. Entries look like this:

Hobbies can build character M. N. Borton  
Parents Mag 26:44-6 My '51

How to read these abbreviations is explained at the front of the *Readers' Guide*. This entry refers to an article in the *Parents Magazine*, called "Hobbies Can Build Character," written by M. N. Borton, in the May, 1951, issue. The volume number of the magazine is 26, and the article is on pages 44 to 46. A plus sign (+) after the page numbers is sometimes used to show that the article runs over the last page a little.

The *Readers' Guide*, published semimonthly except during July and August, when it becomes a monthly, indexes over one hundred well-known magazines. From time to time the small issues are combined into larger volumes. You will also notice the very large volumes which contain the entries for several years.

If you include a magazine article in a footnote or bibliography, you do not use the form used in the *Readers' Guide*. Rather, write it in this way—

M. N. Borton, "Hobbies Can Build Character,"  
*Parents Magazine*, May, 1951, pp. 44-46.

## OTHER REFERENCE BOOKS

In addition to the reference books listed on pages 153-155, there are hundreds of others, too many to name here. It is to



your advantage to note what reference books your library possesses. These books are usually kept together.

In searching for information on a topic, do not overlook the dictionaries and the textbooks on various subjects. A well-made textbook will have a table of contents and an index. Be sure to use these.

## AIDS TO COMMUNICATION

### THE RIGHT CASE

#### *Case of Pronouns and Nouns*

Since the subject and the verb are the key words of the sentence, it is important that you indicate clearly that the subject *is* the subject. With pronouns, the form shows whether the person indicated is the *subject* (doing the action) or the *object* of the verb (receiving the action). Don't use the objective form of the personal pronoun for the subject. You may sometimes hear *Henry and me shot clay pigeons* instead of *Henry and I shot clay pigeons*. Use *I*, not *me*.

If you write a sentence like the one below, you put all the burden on your partner, for *I* cannot be the object of the preposition *for*.

NONSTANDARD: The job was easy *for* Henry and *I*.

NONSTANDARD: *Take* Henry and *I* to the station.

An easy test of all such problems is to omit the extra words that obscure the problem. Leave *Henry* out of it, and the problem is easy.

The job was easy *for me*.

*Take me* to the station.

*I shot* clay pigeons.

The extra word is also dangerous in the *we boys*, *us boys* problems.

For (we, us) boys, no danger is too great.

(We, Us) boys will help you.

They gave (we, us) boys plenty of money.

The solution here is also easy. Realize that in the *we boys* or *us boys* construction, the first word, the pronoun, is the one that is in command, and that *boys* is merely an appositive. To test the construction, simply omit *boys*.

*For us*, no danger is too great.

*We will help* you.

They *gave us* plenty of money.

Of course you will not be so impolite as to place yourself before your friend.

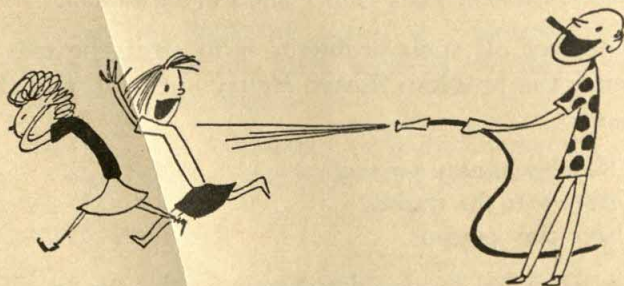
*I and John* will take care of everything.

Put the person you are addressing first and yourself last.

*You and Harry and I* can take care of it.

Make necessary changes, for formal English, in the use of pronouns in the following sentences:

1. Do you know Parker? Him and I have traded here for years.
2. To him and I this is familiar territory.
3. Us boys have no difficulty here.
4. You were sitting near my father and I at the play last night.
5. It wasn't very interesting to we young men.



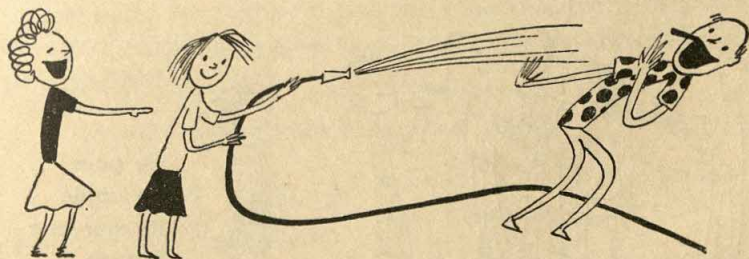
He sprinkled us girls—



6. Behind we two there were some peanut eaters.
7. Paul said that his brother and him walked out.
8. It was too noisy for we boys.
9. Some seemed to think that us boys were too noisy for the place.
10. It was no insult for my brother and I to be invited to leave, for we were going anyhow.

As you have learned, nouns and pronouns that complete the meaning in an actor-action sentence and receive the action are said to be in the *objective* (accusative) case because they serve as *object of the verb*. You must remember, however, that there are certain verbs that cannot take objects. You cannot *is* anything, as you can *see* it or *shoot* it. Nouns and pronouns that follow the verb *is* or forms of *is* (*was, are, have been*, etc.) cannot be in the objective form (*me, him, her, us, them*). These words point back to the subject, identify it, tell who or what it is. Such pronouns therefore take the subject form, the *nominative case* (*I, he, she, we, they*); and since these pronouns are in the *predicate half* of the sentence, they are called *predicate nominatives*, or predicate nouns or pronouns. They are also sometimes called *subjective complements*, words that *complete* the meaning of the verb and refer to the subject.

It is *I* who saved your child.  
It was not *he* who did it.  
It could not have been *she*.



and we girls sprinkled him.

The predicate nominative sometimes sounds rather unnatural and stiff. In conversation, where stiffness is to be avoided, the expressions *It is me* and *It was him* are fully justified; but in formal speech and writing, it is better to use *I* and *he*. At least you should know what is accepted so that you can follow the usage that appeals to your choice of how formal or informal you desire to be. Also, you may find yourself associating with people who are very formal. You may want to talk as they do.

Choose the accepted word for formal English from the parentheses in the following sentences:

1. Do you know my sister? That is (she, her) wearing the large hat.
2. It was (I, me) who rescued you.
3. No, it could not have been (he, him).
4. It was (we, us) boys. We are big and strong.
5. It was not (they, them). They are too weak.

Some predicate nominatives may be somewhat obscured by intervening words or by an unusual verb.

STANDARD: The worst players on the team are you and *I*.

STANDARD: The winner was supposed to be *he*.

The entire verbal construction, *was supposed to be*, may be considered the equivalent of *was*; and the pronoun *he* refers all the way back to *winner*.



He gave  
an apple  
to everyone  
but me.



Sometimes the nominative case (the subjective form) is correct at the end of the sentence for another reason: it is the subject of a verb that is not expressed.

She is much heavier than *I* (am).

He is not so fast as *I* (am).

You see, above, that *than* and *as* are conjunctions, bringing in new clauses, new subjects and verbs. Thus, the pronoun that comes immediately after *than* or *as* will generally be in the nominative, not the objective form.

Occasionally both the verb and its subject are unexpressed at the end, and the object of the unexpressed verb is given. The objective form is then needed.

She likes Roger better than (she likes) *me*.

Choose the accepted word for formal English from the parentheses in the following sentences:

1. We are much better at this game than (they, *them*).
2. Was there a slight misunderstanding between you and (he, *him*)?
3. No, I understood everything. It was (he, *him*) who didn't.
4. I'm not so good as (he, *him*) at remembering names.
5. "Is Ruth there?" "This is (she, *her*)."
6. His sister and (he, *him*) are in Europe.
7. It was (I, *me*) who suggested it.
8. That's why they elected me chairman rather than (he, *him*).

Care must be taken to use the objective form of pronouns after such common prepositions as *to* and *for*. Realize that *except* is generally a preposition also.

You treated everyone *except me* (not *I*).



He gave  
me two  
apples!

*But* is sometimes a preposition also, meaning *except*.

Everyone *but me* (not *I*) . . .

Realize also that *like* is a preposition lest, in a misguided effort to be correct, you say the following:

A person *like I* wouldn't go to such cheap movies.

Say instead, "a person *like me, like him, like her.*"

He looks *like him* and he acts *like him*.

He is just *like his father*.

He walks *like him* and talks *like him*.

He talks *like his father*.

Now that you have seen that *like* is a preposition, try to avoid using it in place of the conjunction *as*.

NONSTANDARD: *Like I said*, you lose.

STANDARD: *As I said*, you lose.

NONSTANDARD: Why don't you love me *like you used to do*?

STANDARD: Why don't you love me *as you used to do*?

NONSTANDARD: Play *like you enjoyed it*.

STANDARD: Play *as though you enjoyed it*.

You see, above, that the clauses introduced by *as* and *as though* modify the verbs, and that there is action in the verbs to be modified.

In some sentences *as . . . as* is used, each *as* serving a different function.

He *talks as loud as* his father *does*.

The second *as* is the conjunction. The first *as* is an adverb modifying the adjective *loud*, and the clause introduced by the second *as* modifies the first *as*. The meaning is that he talks loud. How loud? *As loud*? In what manner *as*? *As his father does*.

Choose the accepted word for standard English from the parentheses in the following sentences:

1. He looks (like, as) a champion just standing there, and he runs (like, as) one too.
2. He doesn't look (like, as though) he cares to win.



3. They promoted everyone but (he, him), but (he, him) didn't deserve to be advanced.
4. He acted at first (like, as if) he wanted to succeed, but he didn't look (like, as) a good risk after a short while.
5. He writes (like, as if) a professional.
6. There's no one quite like (he, him), fortunately.
7. It's just like (they, them) to go without the letters.
8. It seems (as though, like) you don't work (as, like) you used to.
9. Nobody except (he, him) can help us.
10. Everyone but (I, me) was busy.

Avoid the use of *them* as an adjective.

NONSTANDARD: I don't like *them* trees.

STANDARD: I don't like *those* trees.

Avoid also the possessive form of pronouns with *self* for the objective usage (not *theirselves*, but *themselves*; not *hissself*, but *himself*). *Ourselves* and *myself* are correct, however.

Avoid the use of the combinations with *self* except in the *emphatic* or the *reflexive* usage.

EMPHATIC: *George himself* laid these plans.

REFLEXIVE: We *got ourselves* out of that difficulty at last.

The reflexive usage is so called because the pronoun is used to reflect the action of the verb back upon the subject. Do not use these forms in ordinary usage.

Susie and I (not *myself*) are going along.

They gave Sam and me (not *myself*) a ride.

Mary said that Jane and she (not *herself*) would decorate the hall.

Choose the accepted word for standard English from the parentheses in the following sentences:

1. (Them, Those) railway workmen certainly have fun riding their handcar.
2. Jack and (I, myself) would like to take a ride like that on the regular rails.

3. I can just see (me, myself) speeding along like a train.
4. Jack would wear (himself, hisself) out pumping up and down.
5. (We, Us) boys would race the trains from behind them, not ahead.
6. Perhaps the trains would give (we, us) boys a little push if we were in front of them.
7. It was Jack's idea. It's just like (he, him) to want a free push.
8. I (meself, myself) would rather have a modern handcar with a motor to run it.
9. It was (he, him), not (I, me), who proposed the adventure.
10. The workmen can rest (theirselves, themselves) between jobs instead of pumping up and down all the way.

#### REVIEW EXERCISE

Choose the accepted word for standard English from the parentheses in the following sentences:

1. Do you suppose that you and (she, her) can settle your differences?
2. Yes, (she, her) and (I, me) can straighten matters out.
3. Tell the director that we'll not need any help from you or (he, him).
4. The only difficulty between (we, us) and (they, them) is the matter of price.
5. Among (we, us) veteran trouble makers, that won't even arouse interest.
6. Don't you realize that (we, us) rebels like trouble?
7. We're far ahead of you and (she, her).
8. You're more fortunate than (I, me) in some respects.
9. You're mistaken; you're at least as well educated as (I, me).
10. Are you looking for your mother? Isn't that (she, her) over there?
11. Toward you and (I, me) she has always had a pleasant attitude.
12. It was (she, her) and (I, me) who discovered you.
13. At least we aren't as slow as (them, those) workers.
14. They're too fond of (themselves, theirselves).
15. Don't you want a good strong helper like (I, me)?
16. The sky looks (as though, like) there'd be rain soon.



17. Oh, you're just like your brother; you talk like (he, him), and you even sound (like, as) him when you keep still.
18. Nobody but (he, him) is coming; but (he, him) is to pay his own way.
19. (As, Like) you predicted, Margaret was our only helper. No one except (she, her) came over.
20. They all acted (like, as if) they were strangers, and it seemed (like, that) no one could be friendly.

#### MASTERY TEST

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Choose the accepted word for standard English from the parentheses in the following sentences:

1. I'm looking for Harriet. Is that (she, her) over there?
2. It looks (as, like) (she, her).
3. That person doesn't act (as though, like) she knew you.
4. Carl said that John and (he, himself) would be here soon.
5. They are to keep (themselves, themselves) in readiness.
6. It was Carl and (he, him) who made the suggestion.
7. For (them, those) boys, it's no trouble.
8. (We, Us) girls can't handle such heavy material.
9. Give Mary and (I, me) some advice on the matter.
10. You shouldn't keep an interested person like (I, me) out of your confidence.
11. It is educational for (we, us) young persons to participate.
12. Do you know who discovered the evidence? It was (I, me).
13. It seems (like, that) you're never satisfied.
14. You look (as, like) a young lady, but you don't always act (as though, like) you enjoyed the role.
15. Helen is less talkative than (I, me).
16. People seem to like her better than (I, me) though.
17. (As, Like) I said yesterday, it looks (as though, like) we'd have a rainy season.
18. Harry is my choice, and I'll accept nobody but (he, him). There's nobody like (he, him).

19. He won't take anyone except (I, me) either.  
 20. Between (we, us) old friends, there is never trouble.

→ Additional drill on page 459.

## SPELLING

### MASTERY TEST I

Rewrite correctly the one misspelled word in each line:

- |                        |                  |                       |
|------------------------|------------------|-----------------------|
| 1. accept              | adressed         | advertising           |
| 2. alowed              | American         | bit                   |
| 3. buletin             | character        | college               |
| 4. communication       | complete         | concerneing           |
| 5. conscience          | customer         | desert (of ice cream) |
| 6. desert (of sand)    | diferent         | during                |
| 7. edition             | enough           | equipement            |
| 8. excellent           | generle          | guess                 |
| items                  | new (my lesson)  | men                   |
| mentoned               | mortgage         | mutual                |
| oblidged               | organization     | perhaps               |
| 12. possibility        | prises (of food) | prior                 |
| 13. priviledge         | recent           | returned              |
| 14. seems (to be true) | semister         | similar               |
| 15. suprised           | though           | tomorrow              |
| 16. using              | weather (sunny)  | wether (to do this)   |
| 17. whole (book)       | writen           | cucumber              |

### MASTERY TEST II

Copy the one correctly spelled word in each line:

- |                     |                             |
|---------------------|-----------------------------|
| 1. accept           | aceppt                      |
| 2. adressed         | addressed                   |
| 3. advertiseing     | advertising                 |
| 4. allowed          | alowed                      |
| 5. American         | amerecan                    |
| 6. bit (his master) | Did the dog <i>bit</i> you? |
| 7. bulletin         | bullettin                   |



8. charecter	character
9. colege	college
10. communication	communication
11. complet	complete
12. conserning	concerning
13. conscience	conshence
14. costomer	customer
15. (Arabian) desert	(Arabian) dessert
16. desert (follows meal)	dessert (follows meal)
17. diferent	different
18. dureing	during
19. edishun	edition
20. enouf	enough
21. equipment	equipement
22. excellent	excelent
23. gineral	general
24. geuss	guess
25. items	itims
26. knew (a fact)	new (a fact)
27. women	wimen
28. mentoned	mentioned
29. morgage	mortgage
30. mutual	mutule
31. obliged	oblidged
32. organisation	organization
33. perhaps	prehaps
34. possibility	posibility
35. prises (of food)	prices (of food)
36. proir	prior
37. privilege	priviledge
38. resent (game)	recent (game)
39. returned	reterned
40. seems (to be so)	seams (to be so)
41. semister	semester
42. similiar	similar
43. suprised	surprised
44. though	thouwgh

---



Language, like clothes, shows a wide swing in styles. The bicyclists below would probably not understand the slang of the group shown above.



# chapter 7

## LANGUAGE IN LETTERS

### WRITING YOUR IDEAS

A vigorous language is a growing language. As you study words and their origins this year, you will become more and more aware of the number of languages that have been incorporated into English. Some words came into the English language through conquest. For example, after the ordinary soldiers in Roman legions conquered Britain two thousand years ago, words like *mile*, *port*, *wall*, and *wine* were adopted, with slight changes, from Latin words meaning the same things. Other words, as you have learned this year, are of recent date and were manufactured deliberately. Still others originated from the names of men. *Macadam* is derived from the name of John L. McAdam, who first used small broken stones in constructing roads; *camellia* is associated with the man (Campbell, pronounced cam'el) who discovered it. Yet all such new growth of the language does not satisfy the people who use it. They crave something special, something different, something only their own friends will recognize; and so slang appears.

There are as many kinds of slang as there are exuberant, lively groups of people. Athletes use slang; so do college students. Slang flourishes in the fringes of the theatrical world. Some of the most amusing slang occurs in popular songs,

whether they are sung in the cabarets of Paris or the music halls of London or the night clubs of New York City. An air force squadron will create its own slang. You can find countless examples to prove that slang is a by-product of living.

Slang terms are short-lived, but slang as a growth or a branch is vigorous. Back in the 1920's, college students talked about *bones* and *berries* when they referred to dollars; but today no one does. *Nut* once meant a fashionable, sophisticated young man, and was a compliment. Now it has a quite different meaning. You can never depend on slang. It may change its meaning or it may cease to be. Nevertheless, it is often expressive.

When should you use slang? Chapter 15, on the dictionary, really answers this question, for there you are told about three types of English usage; that is, three ways in which we speak or write. You may turn to pages 349-354 for a fuller discussion of language types, but since we have a special problem here, the problem of slang, let us analyze its use. Slang may be used when you are talking to your close friends. It should not be used in conversation with older people or in class, whether you are reciting in the classroom or speaking from the assembly platform. It may be used on the athletic field or in a club, but not by the president or secretary. Slang is permissible in written work only in letters to close friends, in quoting what others say, or on a special occasion.

### *Colloquial Expressions*

Better expressions which may be used are colloquial phrases, such as *pitch in and help*, *have a good turnout*, *loaf on the job*. These are chiefly conversational. In various localities, certain expressions have been sanctioned by tradition, so that they carry with them the flavor of the state or region. No standard usage should be allowed to drive them out of existence, since they add to the variety and vigor of our American language.

The class may wish to draw up its own list of favorite ex-



pressions. Several girls may cull colloquial expressions from some of the motion-picture magazines, or students may find in novels dealing with country folk or old-fashioned living some colloquial phrases that they think are forceful or amusing.

### *Letters to Friends*

At no other time can you be so completely yourself in your writing as when you write to a friend. You drop formality and try to write as you talk. Your language, therefore, is on the informal level. You should be colloquial and colorful, since you are writing to please, not to inform. As you read Peggy's letter on page 176, you will see how natural she is. Don't you know a student who behaves in class as though he were a brass band? Don't you have *hectic* days and *horrible* times?

For your theme this week, write a letter to an intimate friend. To get enough material for a really interesting letter, give a minute account of your activities during the past several days. This does not mean that you are to follow a time schedule from breakfast to bedtime each day, but that you pick up each detail—family, school, friends, clubs—and discuss it as cleverly as you can. Use actual letter paper, or typing paper if you prefer to type the letter. In this letter you may use as much slang as you wish, but when you have finished, add a *glossary*, an explanation of each slang term used.

### *Correctness in Communication*

Review the work you did on pronouns. If you are in doubt about the case of a pronoun in a sentence, repeat the sentence aloud, omitting the extra words as you were taught to do, page 161. *Mrs. Lester had been talking about the cake sale to Tom and me.* No one would say *to I!* Then, as you remember, you place yourself last. You say *Sally and I went* or *My friends and I went*. Since your letter is a friendly one, you may use such expressions as *six of us students*, *seven of us girls*. The key

65 Parker Place  
Montclair, New Jersey  
February 19, 19—

Dear Elaine,

I certainly seem to collect the class nuisance. This time it is in the form of Tommy O'Donnell. Since the beginning of the term, he has been in three of my classes, and just last week he was assigned to my history class because his teacher was absent. Mr. Marin, our teacher, sat Tommy right in back of me, and I had a horrible time trying to keep from turning around. He was so quiet that I could hear my own heart beating, but tomorrow he'll act like a brass band in a circus parade. If I get out of it without a visit to the dean and a special card to carry around to my teachers, I'll be lucky.

Yesterday was hectic. Mother, as you know, hasn't been too well this past month, and I have had to manage the cooking. Well, first of all, I had enough homework last night to choke a horse. Then came my preparations for supper. Dad came in half an hour late and supper was almost, only almost, mind you, burnt to a crisp. The fish was a sorry looking mess, and the spaghetti stuck to the bottom of the pot.

In school this week, the most popular fad is a band-aid type bandage. All you have to do is to look at each person's left forearm, and there it is. You must be wondering what these atrocities are. They are merely the Patch Test that the tuberculosis people put on. Everyone is waiting for Friday to roll around so that we may know the verdict.

Give my best regards to your family, and write me soon.

Love,  
Peggy



words are *six* and *seven*. You won't have to worry about case, since the pronoun is part of the phrase, *of us students*, or *of us girls*.

Peggy used the preposition *like* correctly in her letter when she wrote *like a brass band*. If she had wished to explain just how much disturbance Tommy could make, she might have written, *Tomorrow he'll make as much noise as a brass band*. Run through the exercise on *like* and *as* on page 166 to refresh your memory about the usage of these two words.

### *For Students Who Like to Write*

There are two ways in which this assignment can be changed by those of you who want to do more extensive work. You can write a much longer letter, a letter that will be something of a journal or a record of the way you feel. For instance, you can use the letter to describe your preparations for a special occasion, a party perhaps, and then, after the party is over, you can share your thoughts on it with your friend. You can use your letter to give to a close friend the thoughts that were aroused by a book that you are reading or by a serious motion picture that you have just seen.

The other choice of assignment is to become one of the characters in a book and retell an incident in the story by means of a letter to a close friend. *Jane Eyre* is written, for example, in the first person, but the point of view is always Jane's. Attempt to write the letter Mr. Rochester might have written when the horse fell on him and he first saw Jane. You may choose any other novel or story that you know.

### *The Pay-off*

First of all, the form of your letter should be perfect. Go over the following check list and see that your letter meets the requirements:

1. Have I included my address: street, town and zone, state?
2. Have I remembered the date?
3. Have I written out all parts of this heading so that there are no abbreviations?
4. Have I kept margins on both sides of my paper?
5. Have I capitalized correctly in the salutation and in the complimentary close?

In the second place, have you used acceptable English? Are your colloquial expressions worth using? Ejaculations like *Oh, boy!* or *Was it swell!* add nothing to what you have to say.

### SPEAKING YOUR IDEAS

#### PROVERBS AND ANECDOTES

Are you a collector? If you are not now, have you ever been one? No match folders, no autographs, no stamps? Don't you even roll up the string from packages against the day when you may need a piece? Saving is a powerful human instinct, and almost everyone has it in some form or other. It is responsible for the preservation of magnificent pictures or curious inventions in museums like the National Gallery or the Smithsonian Institution. It kept Greek and Roman manuscripts in existence during the periods of conquest when the Roman Empire collapsed. Today, it fills attics or barns with discarded objects that may be the treasures of the future generations. Yet with all the collecting that men do, no kind is more important than the collecting of words. Civilization took an important step forward when primitive man found that he could keep words, and that the words would pass on what he had learned to his sons. The wise man became the priest, the ruler of the tribe, long before there were kings, for he had words (spells) at his command. Even when kings appeared, the wise man was at the king's side to help him govern.

From time immemorial, the words that embody practical



wisdom or common sense have been handed down as proverbs. These wise sayings teach men how to live with themselves and how to be on good terms with their neighbors. People like to use proverbs, for they feel that behind their good advice are centuries of tradition. When you say, "Look before you leap," you feel that you are not merely expressing your own good sense but the good sense of hundreds of other people who have used this proverb before you. Proverbs are often found in offices today as reminders to employees, and new proverbs like "Smile and the world smiles with you" occasionally appear.

You should be familiar enough with proverbs to know them and their meaning. The one just quoted does not mean that you are to go about with a perpetual smile on your face. The advice given means that one should be cheerful.

### *Exercise on Proverbs*

See if you can complete ten of these proverbs. As you do so, be prepared to explain the advice they give. If you think of proverbial sayings yourself, see if you can stump other students by writing half of each on the board.

#### FROM FOLKLORE

Out of sight, out of . . .

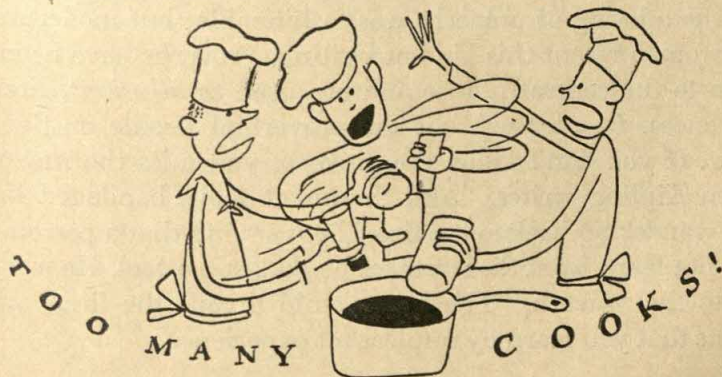
Faint heart never . . .

Absence makes . . .

A rolling stone gathers . . .

Haste makes . . .

Too many cooks . . .



Let sleeping dogs . . .	Little pitchers . . .
Jack of all trades . . .	The burnt child . . .
Penny-wise and pound- . . .	A new broom sweeps . . .
People in glass houses . . .	Beauty is only . . .
Chickens come home . . .	A penny saved . . .
What's sauce for the goose . . .	When the cat's away . . .

## FROM THE BIBLE

Cast thy bread . . .	As a tree falleth . . .
The spirit is willing but . . .	The love of money is . . .
He that is slow to anger . . .	A merry heart maketh . . .
Pride goeth before destruc- tion and . . .	As you sow, so . . .
Spare the rod . . .	A soft answer . . .
	Judge not that ye be . . .

Among the many sources for proverbs, you may look into Bartlett's *Familiar Quotations*; Stevenson's *Home Book of Quotations, Classical and Modern*; Benham's *Book of Quotations, Proverbs, and Household Words*; or Hoyt's *New Cyclopedia of Practical Quotations*.

Proverbs are sometimes called adages or maxims. They are often heard in conversation, but in speeches they sound forced and pretentious. They are out of place also in themes. In Victorian days, that is, from 1837, when Victoria came to the throne of England, to the beginning of this century, moralizing and the quoting of proverbs was fashionable; but modern men and women resent this kind of writing. Proverbs have been cut down to the central phrase and are used as *allusions*, literary references. People speak of the proverbial needle or the last straw. If you don't know the proverb, you miss the meaning. When Kipling writes, "And the burnt fool's bandaged finger goes wandering back to the fire," he is saying that a person who does not learn from the mistakes he makes is a fool. He is alluding to the proverb, "The burnt child dreads the fire," which means that you learn by unpleasant experience.



Tell a little anecdote, real or imaginary, based on a story you have read, an incident that you have observed, or an experience of your own that proves the wisdom of one of these proverbs. Your conclusion will be some such proverb as this: "I thought, as I watched Jim limp back, that next time he would make haste slowly." If you wish, you may tell the story and let your audience supply the right proverb.

### *Judging the Recitation*

1. Speech not heard is as worthless as a dead radio. Have I made myself heard?
2. When I told my anecdote, did I make my voice sound conversational, with ups and downs in pitch?
3. Did I slur words? Should I work more on the exercises on pages 68-70?
4. How about good usage? Did I make mistakes in any of the items considered on pages 161-167?
5. Did I know my material well enough to speak without notes? My audience enjoys a speaker who does not have to read his talk or who uses no more help than an inconspicuous card for notes.

## AIDS TO COMMUNICATION

### CASE: who and whom

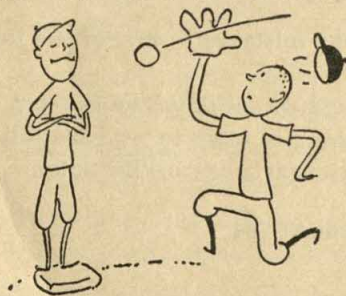
Just as you must use care in choosing between *he* and *him*, so must you with *who* and *whom*, lest you have an intended subject appearing to be the object of the verb. Problems involving *who* and *whom* have presented certain difficulties in grammar. However, there has been a relaxing of the strict observance of the rules when an awkward or stiff usage would result, just as there has been with the personal pronoun when used as the predicate nominative (for example, *It's me*). But you need to master the formal usage to be able to use that form when desirable, just as you must master the principles of punctuation before you can know what liberties may safely be taken.

Fortunately, problems of *who* and *whom* need not be difficult. A little detective work will solve any case if you get subjects and verbs working together. All problems can then be solved rather easily.

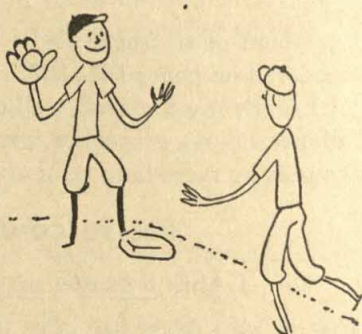
Mr. Roberts, who was here today, is the manager of the local hotel.

Mr. Roberts, whom you met yesterday, is the manager.

A glance at the workings of the dependent clause reveals that, in the last example, the subject is *you*, the verb is *met*, and *whom* is the object of the verb *met*. The objective form, corresponding to *him*, is therefore correct. In the first one, *who* is the subject, and *was* is the verb. The subject form, corresponding to *he*, is therefore the desired one.



The man who reached base  
is contented.



The man whom the pitcher put  
out is not so contented.

Realize that no word outside the dependent clause will govern the case of any word within the dependent clause itself. Look at the dependent clause by itself and see how it works. This was an easy matter in the sentences above, for the *who* clauses were set off by commas. If they are not, be sure that you get the subject and verb together that belong together.

That person (who, whom) we met an hour ago is coming again.



Get the main clause out of the way first. The subject (*person*) is easy to find, but be sure that you get the right verb, the one that makes sense. How about *met*? No. *We met*. How about *is coming*? Yes. *Person is coming*; not, *we is coming*.

MAIN CLAUSE: That person is coming again.

Now read the dependent clause in its natural order, beginning with the subject and verb, and using *he* or *him* for *who* or *whom*, wherever the word falls.

DEPENDENT CLAUSE: *We met him* an hour ago.

THEREFORE: *We met whom* an hour ago.

THEREFORE: That person *whom we* met an hour ago is coming again.

As you see, the dependent clause in the sentence above modifies the subject, *person*, and therefore comes between the main subject and its verb. When the dependent clause modifies the object of the verb or any noun at the end of the main clause, the task of separating the two clauses is easy.

This money is for the boy (who, whom) rescued my dog.

MAIN CLAUSE: This money is for the boy.

DEPENDENT CLAUSE: *he rescued* my dog.

THEREFORE: *who rescued* my dog.

However, the dependent clause will not always work out so easily.

Do you know the man (who, whom) the officer was following?

MAIN CLAUSE: *You do know* the man.

DEPENDENT CLAUSE: the officer was following *him*.

THEREFORE: Do you know the man *whom* the officer was following?

When the word *who* or *whom* is to serve as the object of a preposition, the problem is quite easy.

Where is the boy for (who, whom) this uniform was made?

Since the preposition *for* needs an object, *whom* is easy to select, though you cannot be sure until you have examined the dependent clause.

This uniform was made *for him*.

For the sake of ease and naturalness, the preposition is often placed at the end of the sentence, thus complicating the problem somewhat.

Here is the man (who, whom) you were looking for.

DEPENDENT CLAUSE: you were looking *for him*.

At times such a sentence may be used with the word *who* or *whom* unexpressed (understood).

Here is the man you were looking for.

Wouldn't life be simple if you could solve all of your problems by omitting them? The last version of the sentence is, of course, in the conversational, informal, tone, as is the preceding version. In formal usage, the preposition is generally kept away from the end of the sentence, where it may be said to give a rather weak or careless effect. In informal usage, however, placing a preposition at the end of a sentence is acceptable.

Use *who* or *whom* in the blank places of the following sentences. To be sure that you are right, read the main clause first, and then the dependent clause, beginning with the subject and verb. Using *he* or *him* in the blanks first may help you. (*Do not write in this book.*)

1. A person . . . likes outdoor adventure should read "The End of the Story."
2. The person by . . . it was written is Jack London.
3. The man . . . the author chose as his hero is a surgeon . . . is in Alaska to get away from civilization.
4. He also wanted to escape overwork and a wife, from . . . he had become estranged.
5. But he was called out to treat a young man . . . a panther had clawed very badly.



6. The victim was a handsome young adventurer . . . had been having some fun teasing the panther.
7. His brother, . . . was as much of a daredevil as he, had caught the panther by the hind leg in a steel trap.
8. The brother handed a three-foot stick to the victim, . . . he dared to rap the panther on the nose.
9. The brother to . . . the stick was offered rapped the snarling beast and jumped aside when it leaped at him.
10. He then returned the stick to the one by . . . the game was originated, . . . then also gave the cat a similar tap.
11. The one . . . had struck the first blow then grabbed the stick, chopped six inches of it off, and slapped the panther again.
12. The one . . . he had taken it from chopped off six inches more and then took his turn.
13. He escaped the leaping claws, cut off another piece, and handed it to the one . . . was waiting.
14. The stick was getting shorter and the panther angrier, while the brother by . . . the last blow had been struck laughed at the one going in.
15. Soon Number One, . . . then held only a few inches of stick in his hand, went in for the last attack.
16. Number Two, for . . . there would be no stick left, objected.
17. The brother . . . had the stick only laughed, for he would be the winner.
18. The snarling cat, . . . was hunched back at the end of a short chain, leaped and got him.
19. It was Number Two by . . . the animal's throat was finally cut with a hunting knife.
20. Number One, . . . the panther had caught, was terribly mangled.

In the preceding sentences, *who* and *whom* are *relative pronouns*. They *relate* the dependent clause to the noun in the main clause which is modified by it. Relative clauses are used as *adjectives*, since they modify nouns or pronouns.

*Who* and *whom* are also used as *interrogative pronouns*, that is, pronouns which ask questions.

"*Who* could be so foolish as to play tag with a panther?" the doctor remarked impatiently.

"And *who* could be so foolish as to walk a hundred miles in Arctic snow to treat him?" he continued.

The questions above are called *direct questions* because they are presented as they were spoken, directly to the person addressed. The exact words of the speaker are given.

If a question is reported by someone else, the exact words of the speaker are often not used. It is then called an indirect question. It is an implied question.

DIRECT: "Why didn't you tell me how he was injured before we left?" demanded the doctor.

INDIRECT: The doctor asked his guide *why he hadn't told him earlier how the victim had been injured*.

DIRECT: "Do you think I'm crazy?" asked the guide.

INDIRECT: The guide asked the doctor *whether or not he thought he was crazy*.

Note that the indirect questions are scarcely questions. They are not followed by question marks.

INDIRECT: The doctor says that I don't even know *who this fellow is*.

INDIRECT: We answered that we knew *whom we wanted*.

In the last sentence, why is *whom* correct? Look at the two clauses which follow *answered*.

MAIN CLAUSE: We knew . . .

DEPENDENT CLAUSE: We wanted *him* (whom).

Why is *who* correct in the first of the two sentences above? Pay particular attention to the two clauses which come after *says*.

MAIN CLAUSE: I don't even know . . .

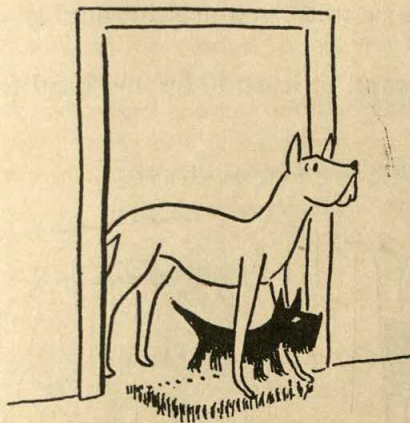
DEPENDENT CLAUSE: This fellow is *he* (who).



*Who* is a predicate nominative, following the verb *is*. Remember that you cannot *is* anything; hence *is* cannot take an object. It simply connects the subject with what follows.

You have seen that relative clauses are used as adjectives to modify nouns or pronouns. The last *who* clauses on page 186 are used as nouns, object of the verbs *know* and *knew*.

The choice between *who* and *whom* in these noun clauses must be made, as in relative clauses, by looking inside the clause to see what office the word is filling—subject, object, predicate nominative, or object of preposition.



(Who, Whom) was called?

DIRECT QUESTION: (Who, Whom) do you want?

Read the clause in natural order.

You do want *him* (whom).

INDIRECT QUESTION: I asked (who, whom) you were.

NATURAL ORDER: You were *he* (who).

After you have seen that *whom* is correct in "Whom do you want?" you should realize that the sound of *whom* is often somewhat unnatural and stiff when it comes at the beginning,

in unnatural order. In conversational and other informal usage, *who* is now generally considered acceptable.

INFORMAL: *Who* do you think you are trying to fool?

INFORMAL: *Who* was that remark intended for?

However, if problems of this sort arise in examinations or in formal writing, use *whom* if the usage calls for it. And even in conversation, you will hear careful people follow the rule. To many people, the formal usage is more pleasing. You can decide which type of usage you prefer to follow, just as you can decide what people you care to associate with. But you can scarcely make a wise choice until you are thoroughly acquainted with the problems.

You do not want, at least, to try too hard to be correct, and say:

"And *whom* shall I say called, sir?"



The sentence above was the quotation below a full-page illustration on a magazine of nationwide circulation. Get the words in natural order.

And I shall say that *he* (who) called, sir.



Unless you know how to solve the problem, there is danger of choosing the more unnatural sounding word as the correct one.

Here is another construction, however, in which the grammatically correct form is so stiff that the use of *who* is justified, at least informally.

FORMAL: *Whom* was that package from?

INFORMAL: *Who* was that package from?

In the following sentences, fill the blanks with *who* or *whom*. Be formal on this occasion. (*Do not write in this book.*)

1. I can scarcely see . . . is coming in.
2. Don't you know . . . the stranger is?
3. Will you tell us . . . you want as your helper?
4. . . . you are makes no difference.
5. The man for . . . this house was built didn't live to enjoy it.
6. Do you know . . . we met yesterday?
7. The person for . . . you intended your sharp remark isn't the kind of person . . . would understand sarcasm.
8. A person . . . you know well was inquiring about you today.
9. I have no idea . . . you mean.
10. I'll tell you . . . the person is.

It is sometimes necessary to get two clauses out of the way before the dependent clause can be clearly understood.

This is the man (who, whom), they say, struck your car.

In addition to the main clause, *this is the man*, there is another clause, *they say*, to be removed. The dependent clause is therefore *he (who) struck your car*.

He is the person (who, whom), it is believed, the people will trust.

MAIN CLAUSE: He is the person.

SECOND CLAUSE, often called a parenthetical clause:  
it is believed.

DEPENDENT CLAUSE: the people will trust him (whom).

Fill the blanks in the following sentences with *who* or *whom*:

1. Jack is the boy . . . I told you is in my class at school.
2. He is the one . . . the teacher said she admires most.
3. It is difficult to tell . . . the students believe they want as chairman.
4. Here is the one . . . I believe is going to win.
5. He is not, however, the one . . . I suppose the principal would prefer.

Problems of *whoever* and *whomever* must be solved from within the clause, as those of *who* and *whom* are solved; but with prepositions, you must be especially careful.

NONSTANDARD: This book is for *whomever* will read it.

STANDARD: This book is for *whoever* will read it.

Note that the object of the preposition *for* is not the next word, but the entire dependent clause, *whoever will read it*; and within the dependent clause, the subject of the verb *will read* is *whoever*. In the following sentence, the object of the verb *stop* is not the next word but all of the words that follow.

Stop *whoever* comes to the gate.

The object of the verb *stop* is the dependent clause, *whoever comes to the gate*. *Whoever* is the subject of the verb *comes*. If the pronoun is the object of the verb in the dependent clause, of course no one uses the wrong form unless he is trying too hard to be correct and doesn't really know the distinctions between *whoever* and *whomever*.

Stop *whomever* you see.

*Whomever* is the object of *see*. But watch the next one.

NONSTANDARD: Stop *whomever* is coming.

The object of the verb *stop* is all of the remaining words. A subject is needed for the verb *is coming*. Therefore, *whoever* is correct.



In the following sentence, the dependent clause is used as the subject of the main verb *must pay*.

*Whoever comes in* must pay a dime.

Within the dependent clause, a subject is needed for *comes*. Thus, *whoever* is correct.

In the following sentence, *whomever* is grammatically correct, but *whoever* is acceptable in informal usage because *whomever* seems stiff, being out of the natural order for an object.

*Whomever* you select will be received here.

Choose the word for formal English from the parentheses in the following sentences:

1. A reward will be given to (whoever, whomever) finds my glasses.
2. A person (who, whom) is afflicted with such weak eyes should have his spectacles tied on.
3. One to (who, whom) glasses are so essential can't find them without them.
4. I scarcely know (who, whom) to select.
5. (Whoever, Whomever) is chosen will be fortunate.
6. I can tell (who, whom) is the favored one.
7. The person (who, whom) I saw driving your car is one (who, whom) I would scarcely trust with a toy automobile.
8. Driving a car is good experience for (whoever, whomever) needs confidence, but the experience may not be good for the car.
9. The last person to (who, whom) I lent my car must have been accustomed to driving an army tank.
10. I now lend what is left to (whoever, whomever) wants it.

#### REVIEW EXERCISE

Use *who* or *whom* in the following sentences. If you choose informal usage, tell what is correct formally also. (*Do not write in this book.*)

1. The man from . . . I bought this candy must have made it.
2. He is probably the kind of person . . . likes to experiment with his son's chemistry set.

3. And . . . do you suppose put those moth balls in?
4. No storekeeper . . . I know would sell candy with ether in it.
5. I can tell you . . . you mean.
6. I know some people . . . would poison their best friends.
7. Tell me . . . you believe would do such a thing.
8. The person for . . . it was purchased must eat it.
9. The Morgan children, . . . are always eating candy, have thus ruined their teeth.
10. The person . . . eats this candy will have his teeth sterilized and fumigated.

Use *whoever* or *whomever* in the following sentences:

11. Select . . . you want as your partner.
12. . . . is chosen must dance with you.
13. The prize will be for . . . stops last.
14. . . . you choose will have a handicap.
15. Dance with . . . gets you.

#### MASTERY TEST

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Use *who* or *whom* in the following sentences:

1. Can you tell me . . . painted this picture?
2. The artist, . . . is a native of Italy, has several other works here.
3. I now see by . . . it was done.
4. I wonder whether you know . . . the crowd believes you are.
5. I can't guess . . . he is.
6. . . . do you want?
7. . . . is in charge here?
8. I am not permitted to say . . . the leader of our gang is.
9. The reporters, . . . we avoid if possible, are eager to learn his name.
10. People . . . serve humanity do not seek notoriety.
11. We do not give to those . . . the world has made too rich.
12. We give to those . . . we believe have suffered the world's neglect.
13. But . . . , may I ask, receives most of the booty?

Use *whoever* or *whomever* in these sentences:

14. I call . . . does such deeds an outlaw.



15. Some people question the motives of . . . they dislike.
  16. The reward goes to . . . seizes it.
  17. . . . is captured is hanged.
  18. . . . I recapture is set free.
  19. I admire . . . has the courage to be honest.
  20. We should admire . . . is of that sort.
- 

→ Additional drill on page 464.

### SPELLING

Study the following groups of words in the manner suggested on pages 55-56. The hard spots are underlined.

#### GROUP VI

absence

acceptance

acquaiantance

alcohol

analyze

apparatus

arrangement

benefited

bureau

campaign

#### DICTATION

1. During your absence we made Tom's acquaintance.
2. The car needs alcohol in the winter.
3. We benefited from the arrangement of seats.
4. The Bureau of Mines analyzed the minerals.
5. The fire apparatus was used in the campaign.
6. We received today his acceptance of the position.
7. The political campaign was conducted well.
8. The people benefited by the arrangement.
9. The acceptance speech was made on the Fourth of July.
10. Your acquaintances must have analyzed the reasons for your absence.



Big-city newspapers use the figure of speech "the grass roots" in referring to opinions developed in discussions such as this one in a general store.



# chapter 8

## LANGUAGE:

## FIGURES OF SPEECH

### WRITING YOUR IDEAS

Slang is only one of the means mankind has employed to conquer its discontent with the shortcomings of language. Men instinctively dislike the dull and the humdrum. They want bright, sparkling words as much as they want glittering ornaments: earrings, necklaces, bracelets, anklets, coronets, or tiaras. Human beings love to intensify. *Black* is not enough; the night becomes "black as pitch." *White* is too commonplace, but "white as snow," "white as a lily," "white as foam," or even "white as a sheet of paper" satisfies the human desire to be emphatic. If you will think for a moment, you will find phrases you use with *green*, *yellow*, and *red* when you want to drive your point home. In every instance, you will find that you have chosen an object that is familiar to you to explain the nature of the blackness or the greenness, but if what is familiar to you is not familiar to your companion, you lose his interest. A generation ago in New England when a boy was slow, his mother said he was as "slow as molasses in January" because everyone used molasses and knew how long it took to get molasses out of the barrel in January cold. Today white sugar has taken the place of molasses, and the expression has almost disappeared. Whenever you make a comparison, you must be sure that your reader knows what you are talking about.

The figure of speech that compares one thing with another for the purpose of intensifying the meaning is called a *simile*. Similes occur frequently in ordinary talk, but we do not always recognize them. As you complete the similes in the exercise below, you will find how familiar many of the expressions are to you. You will notice, too, that a simile is always introduced by *like* or *as*.

Choose any ten of these expressions and then turn them into similes. If you prefer, you may substitute verbs of your own, *wailed* for *howled*, or *gnawed* for *nibbled*. Then build a sentence about each simile. Your sentences will depend upon what you see. If the picture of an elderly little man comes into your mind, you may think of a bird pecking. Your sentence might read, "Mr. Davis, his head cocked to listen, ate like a sparrow pecking at bits of food." If you think of boys at a pie-eating contest, however, you will make an entirely different comparison.

## AFTER VERBS

ate like . . .  
 nibbled his toast like . . .  
 path twisted like . . .  
 spluttered like . . .  
 wind howled like . . .  
 bus lumbered along like . . .  
 her eyes snapped like . . .  
 the plane swept down like . . .

## AFTER ADJECTIVES

quick as . . .  
 gentle as a . . .  
 stubborn as a . . .  
 treacherous as . . .  
 smooth as . . .  
 sweet as . . .  
 lean as . . .  
 slippery as . . .

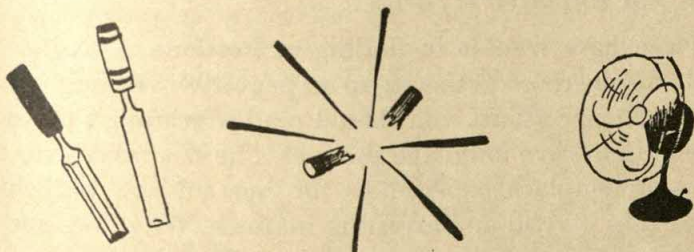
### *Introducing the Metaphor*

From talking and writing in *similes*, people found it easy to drop the *like* or *as*. "He ate as ravenously as a wolf" was shortened to "He wolfed his food"; and "The train pulled its length up the mountain like a heavy snake" to "The train was a snake, pulling its length up the mountain." This shortened form of comparison is a *metaphor*. It is more dramatic than a simile because it is more compact.



To prove this for yourselves, take five of the metaphors in this list and turn them into similes. "The windshield was plastered with stickers" is a metaphor, for the stickers are compared to plasters. If you turn it into a simile, you have, "The stickers on the windshield were like plasters." Some of the metaphors are slang.

Tom certainly is a chiseler.  
 My feet are blocks of ice.  
 Anxiety gnawed at her heart.  
 This letter is dynamite.  
 He is a regular tiger when he fights.  
 An elastic smile spread across his face.  
 Mary ties herself up in knots whenever she shops.  
 He is a rolling stone.  
 She is always a wet blanket at a party.  
 The steamer plowed her way through the waters.



Do you chisel, explode, or fan?

### *Imagination in Your Writing*

Your theme this week is to be an exercise in using imagination in your writing. Its purpose is to let you see that you can make your themes more vivid and more readable by the deliberate use of similes and metaphors. This does not mean that every sentence should contain a figure of speech, but that once or twice in each theme you should make an effort to express yourself in a vivid or unusual way.

This theme need be only a single paragraph, but it should contain at least ten sentences. You may give an account of a single experience or your memories of a number of similar experiences. *Before the Fire* may suggest one particular campfire or all the pleasures that you associate with many evenings around a campfire.

### *Subjects for Your Theme*

Disney's Animals  
A Children's Party  
At the Fashion Show  
Ships in Harbor  
Football at Dusk  
Watching Skaters  
In the Garden

Before the Fire  
Across the Roof Tops  
The Departure of a Plane  
Putting the Children to Bed  
In the Barn  
At the Aquarium  
At the Zoo

### *For Effective Writing*

If you have trouble in finding expressions to fit into your theme, maybe those in the group on page 199 will help you. Besides these expressions, you should read Marianna's theme and note the figurative language she uses. She has taken one of the most commonplace experiences for her subject, but she has treated it in a vivid and arresting manner. Why does she compare the salesgirl's nails to neon lights? Why does the hat counter make her think of a garden? What are some other expressions that she uses figuratively?

There is a further word of advice for you before you begin to write. Be sure that you know when to write *who* and when to write *whom*. Turn back to last week's drill, pages 181-192, and review. Marianna likes to interrupt her sentences by explanatory remarks. Notice that she has been careful to use commas before and after such expressions so that they are set off from the rest of the sentence. If you do not remember the reason for this, see pages 44-45.



*Similes and Metaphors for Your Use*

worming his way  
 spread her train like a peacock  
 tumbled about like puppies  
 gobbled with apoplectic rage  
 darting about like a swallow  
 venom in her gossip  
 bucked wave after wave  
 stalked, crane-fashion

*ON THE ESCALATOR*

Since I am an adventurous soul and an experienced shopper, the crowd didn't stop me. I immediately started for my destination. By feet, sometimes almost by inches, I wormed my way to the escalator. Sounds beat against my ears: the buzz of women leaning over counters, the wailing of a lost child, the ring of cash registers, and the thin chirping of half a dozen canaries in their grass green cages. As the escalator carried me slowly up, I looked over the broad expanse of the first floor. Passing the cosmetic counter was a thrill. That is to say, the salesgirl was the thrill. She looked as if she were the walking advertisement of all the items on her counter from her temporarily blond hair to the neon lights of her flashing red nails. As we climbed higher, I caught a glimpse of the hat counter in the far corner of the store. A lone male was caught there, like some grey moth in a garden among the butterflies. Just below me, though, was the perfume counter. This was one of the places, I remembered, where men dared to venture, and there they stood. They ranged from the semiconscious boy friend to the harassed husband. Suddenly, my view was cut short, for we had arrived at the second floor. It was as if we had stepped into another world, an orderly and quiet one, serene and still.

MARIANNA L.

*For Those Who Like to Write*

Those of you who want to test your ability still more should try to sustain your comparison through a series of images. For

example, you might describe cars along the highway as though they were animals; or your verbs—purr, rumble, cough—might suggest the kinds of people the cars resembled, the shy, the pompous, the anxious, and so on. You may compare people to various types of birds. What person do you know who reminds you of a tiny sparrow, of a canary, of a red-headed woodpecker? Among your acquaintances do you know a vulture? You may be as fantastic as you choose.

Some of the topics lend themselves to this treatment—*At the Fashion Show*, for example. You can describe the models as exotic winged creatures. If you write on *A Children's Party*, you can borrow from geography and see the refreshments at the supper table as mountains, lakes, rivulets, and pinnacles. Your theme does not have to be a long one. This is a test of your skill in extending your simile or metaphor to include more than one object.

### *The Pay-off*

#### A HALFWAY CHECK

Look over your last theme for correctness in these items:

1. Complete sentences (pages 20–29).
2. Use of commas in appositives, series of words, direct address, compound sentences, complex sentences (see pages 43–46; 71–80).
3. Use of simple, complex, and compound sentences for style (see pages 42–51; 72–80; 131–133; 457).
4. Use of infinitives and participles for style (see pages 46–51; 72–73).
5. Organization (see pages 86–90).
6. Semicolon in compound sentences before such words as *therefore* (see pages 76–80).
7. Exact and vivid words (see pages 114–115; 196–197; 199).
8. Good sound colloquial expressions (see pages 351–352; 354).
9. Use of *who* and *whom* (see pages 181–191).
10. Manuscript form (see page 8). Your theme should be neat, written in ink or typewritten.



## SPEAKING YOUR IDEAS

### RHYTHM IN YOUR READING

Rhythm is so much a part of our daily living that people often pay little or no attention to the pulse of traffic on a highway or the thud of feet across a room. It takes dance music or a brass band to make a person stop and say to himself, "How wonderful!" Yet everyone would like to have a sense of rhythm: he would like to play the piano well and dance well; he would even like to move so that he felt the easy rhythm of walking.

Good speech has its own rhythm, too. This rhythm exists whenever anyone talks at length, in ordinary conversation or in public; but it is most apparent when the person is reading aloud. The listener is not always aware of the rhythm, for the rhythms of prose are subtle, and good reading subordinates sound to meaning. A good speaker, however, knows what he is doing—where to emphasize, when to pause, when to increase his pace, and when to slow down.

For your oral work this week, choose any short passage that you wish, from a newspaper, magazine, or book, that you can read aloud in a minute or a minute and a half. If you would like to hear how your own writing sounds, read a passage from one of your own themes or, better still, have a friend read it for you. You must practice your reading at home, keeping these points in mind:

1. Am I reading slowly enough? When should I change my pace?
2. What words should be emphasized? Do I emphasize too often?
3. Have I made my conclusion strong and definite?

In preparing this assignment, you should turn back to the first oral lessons of the year and review what was said about audibility and audience contact (see pages 13–14). Use this lesson as an opportunity to measure yourself, to find out if you

have improved in the use of your voice and in getting and holding the attention of your audience.

### *Reading Poetry Aloud*

Although you may not think so, reading poetry is not really different from reading prose. It is in some ways easier because the poet has arranged his words in lines and, if he writes in the older manner, he has followed a definite rhythmic pattern. Since poetry is designed for the ear as well as for the mind, it should always be read aloud. You can't hear the beat of the lines if you read silently any more than you can enjoy one of Sousa's marches if you look at the notes without playing or hearing them. You must learn, however, to read poetry, just as you learn to read a musical score.

First, you must not turn the poetry into singsong. No matter how regular the rhythm is, vary it. Suppose you study this selection. In singsong, it would sound like this:

Macávitý's a gínger cat, he's véry táll and thín;  
 You would know him if you saw him, fór his eýes are súnken  
 ín.  
 His brów is déeply líned with thóught, his héad is híghly  
 dómed;  
 His cóat is dústy fróm negléct, his whískers áre uncombéd.  
 He swáys his héad fróm síde to síde, with móvéménts líke a  
 snáke;  
 And wén you thínk he's hálf asleep, he's álways wíde awáke.  
 Macávitý, Macávitý, there's nó-one líke Macávitý,  
 For hé's a fiénd in féline shápe, a mónster óf deprávity.  
 You may méet him ín a bý-street, yóu may sée him ín the  
 squáre—  
 But wén a críme's díscóvered, then *Macávitý's not there.*<sup>1</sup>

<sup>1</sup> From "Macavity: the Mystery Cat" in *Old Possum's Book of Practical Cats*, copyright, 1939, by T. S. Eliot and reprinted by permission by Harcourt, Brace and Company, Inc. Faber and Faber Limited, London, for Canadian rights.



How unpleasant it would sound. Try the first two lines this way:

Macávitý's a gínger cat, he's véry táll and thín;  
 You wóuld knów him if you sáw him, for his éyes are súnken  
 in, (slow)  
 His brów is dééply líned (pause) with thought.

In the second place, don't stop at the end of the line unless you have to. Carry the rhythm along with the meaning on to the next line. It is good practice to pause in the middle of the line, simply to avoid the pause at the end. Mark Antony's famous oration shows this vividly. Half the lines are broken off in the middle.

Friends, Romans, countrymen // lend me your ears.  
 I come to bury Caesar // not to praise him.  
 The evil that men do lives after them.  
 The good is oft interred with their bones.  
 So let it be with Caesar. // The noble Brutus  
 Hath told you Caesar was ambitious.  
 If it were so, // it were a grievous fault  
 And grievously hath Caesar answered it.

### *Oral Practice*

Prepare one of the selections given here, or any short poem of your own choice, to read to the class. If you are timid about reading alone, combine with two or three other students for group reading. Maséfield's "Sea Fever" and Noyes' "The Barrel Organ" lend themselves to this sort of reading, or you might try two or three stanzas of Stephen Vincent Benét's "The Ballad of William Sycamore." You will have to practice together so that rhythm and tempo are the same.

For a discussion on understanding poetry turn to Chapter 16.

## AIDS TO COMMUNICATION

## AGREEMENT: SUBJECT AND VERB

People or things that have to work together as closely as subject and verb should be in complete agreement with one another. They must agree in number; that is, if there are two persons running, don't let the statement sound as though only one person were doing the running. On the street you hear statements like the following ones, and you read them in the comic books. If you don't realize that they are not good usage, you may use them yourselves.

AVOID: *They runs* in here every day for candy.

AVOID: *We runs* over there *and jumps* on him.

AVOID: *I runs* in *and gets* him.

Remember the sound of the standard forms.

I run

you run

he runs

we run

you run

they run

Note again that you say:

*A boy runs.*

People are sometimes puzzled when they see the *s* on the *singular verb* and the *s* on the *plural noun*. You may try to make them match unless you remember the sound of *a boy runs* and *boys run*.

If two names are applied to one person, use only a singular verb.

*He is* our teacher and guide.

Our *teacher and guide* is to be with us.

The *captain and star forward* is injured.

BUT: The *captain and the star forward* are injured.



Realize that the word *with* does not mean *and*. A dog *with* six puppies may be the same as a dog *and* six puppies, but in the first case you have only the dog as the subject of a possible verb, and in the next you have seven individuals in the subject.

A dog *and* six puppies *were lying* in the shade.

A dog *with* six puppies *was lying* in the shade.

*With* is a preposition. Test the subject and verb by putting the prepositional phrase at the end.

A dog was lying in the shade *with six puppies*.

AGAIN: The *dog*, as well as his master, *was* quietly *sleeping*.

AND: The dog was quietly sleeping, *as well as his master was*.

The introductory word *there* is often used in the position of the subject, giving variety in style; but it must not be mistaken for the subject. If it is, a singular verb may be used incorrectly for a plural subject following it.

AVOID: There *is* no *houses* here any more.

One seldom hears such a statement except with the contraction.

AVOID: *There's* no houses here.

STANDARD: There *are* no *houses* here.

Most errors of agreement occur when a plural noun comes between a singular subject and its verb, the nearer noun overshadowing the subject.

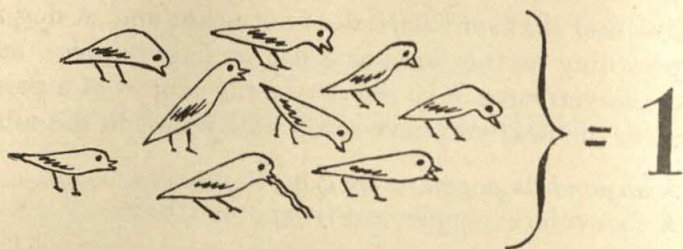
AVOID: A *row* of clothespins *were standing* in the sand.

*Clothespins* is the object of the preposition *of*. It cannot therefore be the subject of the verb. Test such a sentence by omitting the prepositional phrase.

STANDARD: A *row* *was standing*.

AVOID: A *carload* of potatoes *were allowed* to decay.

STANDARD: A *carload* *was allowed* to decay.



Collective nouns (flock, herd, drove, group, colony, collection, committee, congress, parliament, the faculty, the city council) generally take singular verbs.

*A flock of birds is in your garden.*

*Parliament has passed the bill.*

In England such a sentence as the last one is generally given a plural verb, but not in this country unless the action of the group is not united.

CORRECT: The *team are* in disagreement over the choice of a captain.

BETTER: The *members* of the team *are* in disagreement.

Certain nouns are plural in form but singular in meaning. They therefore take singular verbs.

*Mathematics isn't* my strong point.

*Rabies is* that dreaded disease of "mad" dogs, also known as hydrophobia.

Remember the old danger of using *it don't* and *he don't* in standard, formal English. With *it*, *he*, and *she*, use *doesn't*.

Choose the accepted expression for standard English from the parentheses in the following sentences:

1. There (isn't, aren't) many grapes left.
2. (Don't, Doesn't) he know that hungry boys like grapes?
3. A crowd (was, were) prowling around here yesterday.



4. If (there's, there are) no grapes, the gang (is, are) likely to look for something else.
5. The owner, along with his wife and daughters, (was, were) soon after them with broomsticks.
6. It (don't, doesn't) seem that tough boys would run from women.
7. There (isn't, aren't) anything so terrifying as a woman with a broomstick.
8. A woman with a broom (has, have) often put robbers to flight.
9. (Isn't, Aren't) there a few others coming?
10. Yes, (there's, there are) a whole houseful of them.
11. Only a man and his wife (lives, live) here.
12. (Is, Are) the news good?
13. A meeting of the members of the club (has, have) to be held soon.
14. Never before (has, have) there been so many absent.
15. The captain and high scorer (has, have) a cold.
16. What (do, does) your father and mother think of this?
17. Politics (is, are) not always a clean sport.
18. (Where's, Where are) the hammer and nails?
19. Civics (is, are) the study of government.
20. A pupil with energy and a good book scarcely (need, needs) a teacher.

The pronouns *everybody* and *everyone* sound as though they are plural, but you will not make the mistake of using them as plurals if you keep in mind the meaning of the second half of each word. There is only *one* in a *body*, and only *one* in *one*. The expressions mean *every single body*, taken one at a time.

*Everybody* is coming.

*Everyone* is here.

Every *one* of them is here.

Note that *every one* is used as two words if modified by a prepositional phrase. Otherwise it is generally used as one word. The same practice is followed with *anyone*.

*Anyone* may come.

Any *one* of you may come.

BUT ALSO RIGHT: *Any one* may come.

Many people have the mistaken notion that the pronoun *none* must be singular, since it is derived from *no one*. It can be either singular or plural. For the singular, however, *no one* is generally used instead of *none*.

CORRECT: *No one is going* before the bell rings.

CORRECT: *None* of you, either the boys or the girls, *are going* now.

BUT ALSO CORRECT: *None is* here. No, not one.

The word *each*, used as adjective or pronoun, also calls for a singular verb.

PRONOUN: *Each* of the children *was fed*.

ADJECTIVE: *Each* child *was fed*.

ALSO CORRECT: *Each* boy and girl *was fed*.

ALSO: *Each* boy and *each* girl *was fed*.

The words *either* and *neither* generally take singular verbs, although more than one person or thing is involved. The persons or things are taken one at a time.

*Neither* of the boys *is* here.

In the sentence above *neither* is a pronoun, the subject of the sentence. It may also be an adjective.

*Neither* boy *is* here.



Either Hank or Pete is to mow the lawn.



Most frequently, *neither* is used with *nor* as a sort of double conjunction, a *correlative conjunction*, joining two singular nouns.

*Neither* the boy *nor* his dog *is* visible.

The subject is *boy* and *dog*, but the two are taken one at a time.

CORRECT: Either the *boy* or his *dog is* a comfort to me.

BUT PLURAL: Either the *boys* or the *girls are* to assist.

ALSO: Either *a boy* or *three girls are* to help.

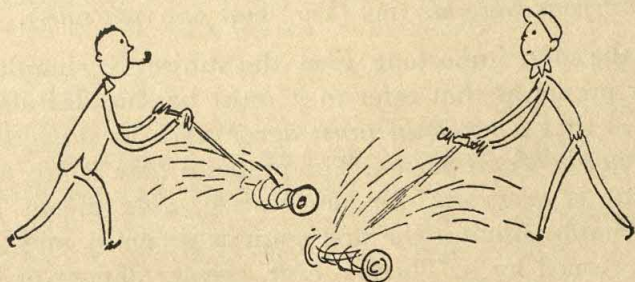
When one of the nouns is plural and one is singular, the nearer one governs the verb. The plural noun may be placed second, as in the last example above. Sometimes, however, the subject matter will require that the plural noun come first, as in the sentence below.

Either the *players* on that team or the *man* who sponsors it *has* to pay for the damage to the property.

Modern usage justifies the plural verb in such a sentence as the one above if the singular seems unnatural or stiff.

Choose the accepted word for standard English from the parentheses in the following sentences:

1. Every one of these houses (was, were) built by the same promoter.
2. Each one of them (is, are) about ten feet from the next one and about eleven feet from the street.



Both Hank and Pete are on the job.

3. He must have thought that everybody (want, wants) to live in a bird house.
4. It (don't, doesn't) seem right. Such a line of houses (is, are) painful to the eye.
5. Most of the places (look, looks) the same.
6. Everybody in the neighborhood (is, are) enraged.
7. A group of people who live nearby (is, are) planning to come at night and shift the houses around. (You may violate the rule of agreement here if the correct verb seems too unnatural.)
8. The gang (is, are) going to pick up some of the little houses and reverse them.
9. Each of them (has, have) to be at a different angle.
10. The colony (is, are) going to look a bit strange, but a person (don't, doesn't) want to be like everyone else.
11. As things (is, are), a family of three or four (is, are) living in a house for two.
12. Each boy and girl (has, have) a right to a playhouse of that size.
13. Neither of the children in that house (has, have) even a playroom.
14. Everyone in the family (is, are) crowded together.
15. A contractor with six workman (was, were) busy for a week, setting the houses back.

### AGREEMENT: PRONOUNS

Just as subject and verb must agree in number, so nouns and pronouns that are related must agree with each other.

*Everyone wore his (not their) best suit (not suits).*

Because the most important word, the subject, is singular, any nouns or pronouns that refer to it must be singular also. The rule states that *a pronoun must agree with its antecedent in gender, number, and person*. The pronoun here is *his*, and the antecedent is *everyone*. As you realize, *ante* means *before*. Hence the *antecedent* is the first noun or pronoun, and the second is governed by it. There is even greater danger of lack of agreement if there is a plural noun intervening.



AVOID: *Each* of the boys wore *their* swimming suits.

STANDARD: *Each* of the boys wore *his* swimming suit.

Use the accepted word for standard English from the parentheses in the following sentences:

1. Every one of us put on (his, our) best manners.
2. Neither one of them (was, were) able to impress (her, ~~their~~) neighbors.
3. Each (is, are) to be assured of payment for (his, their) labor.
4. If one loses control of (himself, themselves), (he, they) should try to relax.
5. Give each of the kittens (its, their) share of the food.
6. All should do (his, their) best, just as both of us (is, are) doing.
7. Everybody (give, gives) (himself, themselves) credit for being right.
8. Each of the boys (has, have) a right to choose (his, ~~their~~) own leader.
9. Any one of them can hold (his, their) own with the best in the game.
10. Not one of them (has, have) lost (his, their) confidence.

#### REVIEW EXERCISE

1. (Here's, Here are) the facts regarding the case.
2. Neither of your complaints (is, are) well grounded.
3. Both of them (was, were) invented for the purpose of having an argument.
4. A pocketful of nickels (seem, seems) to be a burden to you.
5. Neither plan (has, have) developed very well as far as I can see.
6. A person with measles (is, are) to be avoided.
7. A group of older men (is, are) generally to be found here, sitting in the sun.
8. Every one of them (like, likes) to tell stories.
9. Each of the stories (has, have) the author as the hero.
10. Let each take (her, their) choice.
11. The staff of the school magazine (has, have) met to organize.
12. Everybody should have (his, their) teeth examined regularly.
13. In this historic territory (is, are) some very interesting landmarks.

14. Everyone (do, does) (his, their) own share here.
15. There (sit, sits) the children just where we placed them.
16. Every young boy and (his, their) friend (seem, seems) to congregate here.
17. There (don't, doesn't) seem to be enough chairs here.
18. The herd (follow, follows) (its, their) leader faithfully.
19. (Is, Are) either of these available?
20. The results of the experiment (show, shows) no evidence of acid.

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MASTERY TEST

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1. Both the grass and the hedge (is, are) to be cut.
2. The front yard, in addition to the garden, (has, have) to be cleaned up.
3. A person soon (lose, loses) (his, their) ambition on a job like this.
4. My baseball team (is, are) coming up to help me.
5. After each of the players (digs, dig) (his, their) spikes into the grass for a while, I'll not need to mow it.
6. It (doesn't, don't) seem likely that anyone will lose (her, their) temper.
7. Which one of you (was, were) here early?
8. The record of his wanderings (is, are) highly entertaining.
9. Over the hill (come, comes) a hundred horsemen.
10. A new generation of youngsters (is, are) making (itself, themselves) felt in the country.
11. Every one of them (behaves, behave) as though (he, they) expected to be president.
12. Another of the candidates (has, have) filed (his, their) application.
13. The effects of his great speech (isn't, aren't) known yet.
14. There (was, were) few troubles here until recently.
15. The assemblage (was, were) greatly moved.
16. A list of our suggestions (is, are) on the principal's desk.
17. Here (lies, lie) the instruments you were looking for.



18. Each member of the company (has, have) a right to (his, their) own opinion.
  19. A director with too many ideas (is, are) a menace.
  20. The work, besides all the worry, almost (kills, kill) me.
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→ Additional drill on page 467.

## SPELLING

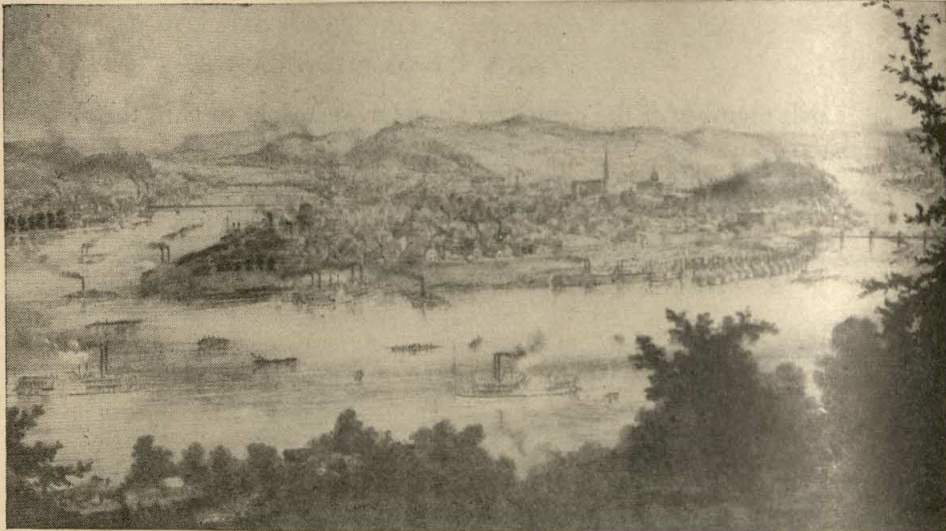
### GROUP VII

capital  
choose  
column  
courtesy  
desert

discipline  
effect  
experience  
familiar  
foreign

### DICTATION

1. What will be the effect of investing capital in foreign bonds?
2. Discipline is a familiar experience to a child.
3. The paper runs a column on courtesy in the home.
4. I choose to live in the desert.
5. How many deserts in foreign lands can you name?
6. Have you had experience living in a desert?
7. Would you choose the discipline that would be necessary for such a life?
8. The effect of not seeing old, familiar faces would be fatal for some.
9. Would courtesy and capital be necessary for life in the desert?
10. Several columns in a newspaper might be required for an answer to that question.



"The Point" in Pittsburgh where the Monongahela and Allegheny rivers meet to form the Ohio River. Some of the changes of a hundred years are shown in these pictures.



# chapter 9

EXPLORING

YOUR AMERICA

## WRITING YOUR IDEAS

A country needs centuries to come to maturity. Now that the vast regions that form the United States have been explored, populated, and developed, Americans are slowly discovering their country. They retrace the steps their forefathers took or come back to their own state after a sojourn elsewhere, and begin to discern the character or personality of a region. As you know in your own lives, one pair of eyes looks for one thing and another for another. Because Justice Douglas of the Supreme Court is a mountain climber, he has looked at America from the mountain ridges and trails. His book is named *Of Men and Mountains*. Carl Carmer has told the story of the Genesee Valley; Bernard DeVoto, the story of the state of Utah.

Also, since Europeans had begun to see that the story of a river was the heart of the history of a country, Americans realized that their rivers, too, had histories behind them, local stories, perhaps, but curious and entrancing like the story of the Sewanee and its famous song writer Stephen C. Foster. A series of books entitled *The Rivers of America* is now being published. Wherever you live, whatever river may lure you—the Androscoggin or the Penobscot in Maine, the Sabine or the Brazos of

Texas, the Platte or the Red, the Klamath or the Rogue—you may soon be able to trace its story.

These books suggest a topic for class themes, for there is history everywhere if you know how to look for it. Mountains, cities, bridges, valleys, streets, and even trees have their past. A ranch may have had exciting days. In fact, most of you will find out that you have too much to say for a five-paragraph theme. Your problem will be to select the part of the story that you wish to tell. Two or three of you may even combine and write different chapters in the same story.

### *Narrowing Your Topic*

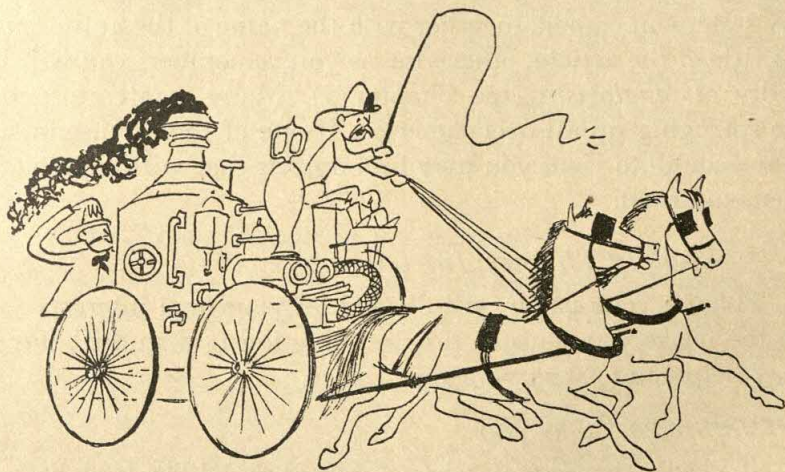
As you learned in your first lesson on making an outline, your plan must be cut to suit the length of your theme (see pages 86–87). In the outlines that you have written, you have sometimes discovered that there is material you cannot use. Consider for a moment a theme on the history of a street as famous as Broadway in New York City. So much has happened along that thoroughfare since the days of the first Dutch settlement that a monumental volume would be necessary if you wished your record to be complete. How can you select or limit your topic if you wish to write something about Broadway's history? One way is to limit yourself in space; you could choose a single block and give the story of its early days. A second way is to limit yourself in time; you could look up the events that happened in one winter. A third way is to limit yourself in subject; you could write about the theaters or the churches. Do you know, by the way, that St. Paul's Church, now standing in the heart of New York's financial district, was built with its back turned to Broadway because people then thought the main road would follow the Hudson River?

The following topics include too much for a single theme. With your teacher's assistance, break them up into smaller topics with definite limits, topics that you can handle in six or



seven paragraphs. For example, if you live in a small town, one student might write on the settling of the town, a second on its early prosperity, a third on the development of business, a fourth on the important buildings, and so on. A student who likes to draw might prepare an illustrated map of the town as his part of the project.

Business in our city  
 The baseball team I am interested in  
 Our country club  
 Old houses in my neighborhood  
 When the railroad came  
 The local fire department  
 The story of my church  
 The historic past of my town  
 The river I know best



### *Gathering Your Material*

Always use books for the background material for any history unless you are fortunate enough to know someone who took part in the events which you wish to relate. A man or

woman who helped settle the town, or who remembered it in its early days, is an invaluable source for a theme of this sort. Your own memory, too, can serve to add a personal touch. But most students will have to fall back on books. Since you want to write only a small part of a history, learn how to use the book that you consult. Turn to the *index* at the back of the book and look up those pages that deal with the aspects of the subject in which you are interested.

In addition to books, your librarian may have other material that will be helpful to you—clippings, articles, or pamphlets published locally. You must be sure to give credit to the source of your material. If a person has given you the facts for your theme, you should make acknowledgment either in your opening paragraph or in a little statement at the close of your theme. If the source you have used has been a book or other publication, you must be sure to enclose in quotation marks any statement copied, together with the name of the author and the title of the article; otherwise, as you remember, you will be guilty of *plagiarism* (see Chapter 6). Many small museums are springing up all over America. If one of these museums is near enough to visit, you may find objects that will make your theme unusual.

### *Student Themes: Introductions*

Though your paper will depend on your own interests and on the books you consult, this introduction to a student theme may help you to start your own paper.

#### *ONE HUNDRED YEARS AGO*

If I had a chance to go where I wanted to, I'd like to go back to the days of the pioneers. I've read old diaries and books of letters so that I might feel as though I were watching the people who lived in the mid-eighteenth century. What I want to find out is whether they really enjoyed life. Were they really striving to build up towns? How hard were the times? I'd like to know if people lived happy lives



or if they always were burdened by fears of an Indian attack or other dangers. It would really interest me to know if the women liked their way of life. Was the loneliness unbearable? Were their social activities, the quilting bees, and the church suppers we read about really satisfying? Were many of the women ready to pack up and go home if things became impossible? Were these people with the dauntless pioneer spirit so different from the people we know today? These are the reasons why I would like to go back in history. These are the reasons why I have found my reading so fascinating.

MARY A.

### *For Those Who Like to Write*

The work done in this lesson may be extended into a class magazine if the class and the teacher think that the contributions are good enough to merit extra work on the part of a group of the students. Those of you who would enjoy this special assignment may serve as an editorial board to select and arrange the essays, write a preface, and prepare a table of contents. Those students who type will have to offer their services to copy the material, and students who have had training in lettering will have to prepare the cover and the title page. Anyone who makes a contribution to the magazine thereby earns special credit.

### *For Communicating Your Ideas*

As you progress in the understanding of correct usage, you will incorporate in your written and oral work all that you learn in the sections of each chapter called *Aids to Communication*. You will not want slips in usage to spoil your work. Some pronouns, like *their* and *its*, persist in causing trouble. Certain collective nouns, like *Congress* and *class*, are bothersome. A plural phrase can make the writer ignore the subject word that is singular, as in *A list of grievances* or *Mr. Nelson with his three sons*. Review the mastery test on pages 212–213 rapidly. If you have any difficulty, consult your teacher before you write this theme.

### *The Pay-off*

1. Have I limited my topic to the length that I decided on for my theme?
2. Does the introduction give the reason for my interest in this subject?
3. Does my theme follow the outline?
4. Has each paragraph a recognizable topic sentence?
5. Have I checked all subjects and verbs for agreement?
6. Have my sentences variety of structure?
7. Are my references to my sources clear?

• *Steadily falling water will eventually wear away a mountain.  
So, too, constant revision will wear away your mistakes.*

## **SPEAKING YOUR IDEAS**

### **RE-CREATING AMERICAN HEROES**

For your written work this week, you have compiled a chapter or part of a chapter about some bit of local history that has attracted you. Another way to have firsthand knowledge of your own country is to learn something about the personalities of men and women who have made these United States what they are. Since mere fact gathering can be boring, turn your reading to account and write a radio skit, not more than ten minutes in length, based on the life of an eminent American. So much research is done these days on historical novels that they may be used for this assignment. Pages from books by Kenneth Roberts or Esther Forbes would make a splendid script. Even some of the older novels like Paul Leicester Ford's *Janice Meredith* give authentic glimpses of famous Americans that could easily be transformed into radio dialog. Biographies, of course, abound. If you have a local hero, some famous man who was instrumental in founding your town, you can use pam-



phlets written about him or his own letters if you find them in your town library.

Your first problem will be to choose an episode that deals with material having audience appeal for the boys and girls in your class. This material may concern small everyday occurrences, the sort of thing that newspapers call *human-interest stories*; or it may concern critical moments in your hero's or heroine's career. If there is conversation in the book you use, your problem will be much easier. An excellent example of intimate biography is Housman's *Victoria Regina*.

Your second problem will be to prepare your script. The briefest of introductions will tell the class the exact period in the person's life that you have chosen. Be sure to mention the date and the place. You must also set the scene by a sentence or two of description.

Finally, you will need other students to help you present the play. You must remember that without costumes or make-up, voices carry the burden of conveying character. Choose students, then, whose voices are very different and select the voice that will be suitable for the part. Girls may have to use special tones or speeds so that the audience may distinguish the characters.

If one of you has a tape recorder, the best of these playlets should be repeated for the English department files.

### *Judging the Recitation*

Speaking a radio script requires a good deal of practice. You will need to be very careful about phrasing (see page 201) and about the vitality of your voice. These things come through practice.

1. Did I rehearse my part several times?
2. Did I try to make it sound, by my phrasing, as though it were unprepared dialog rather than dialog read from a paper?

3. Am I careful to pronounce my final consonants, as the *ts* in *contents*, the *d* in *decided*, the *d* in *did you have*, etc.?
4. Did I cooperate with my classmates in preparing and in organizing these radio skits?

## AIDS TO COMMUNICATION

### MODIFIERS

#### *Adjectives and Adverbs*

When you compare people or things with one another, you naturally use descriptive words, *adjectives* (words that modify nouns or pronouns). There are supposedly three degrees of comparison, but the first (or *positive*) degree doesn't express comparison. It simply makes a description (a *positive* statement).

This is a *small* house.

The second (or *comparative*) degree is used to compare one with another.

That is a *smaller* house.

The third (or *superlative*) degree compares one with two or more others.

That is the *smallest* house I've seen.

It is better, except in informal (conversational, colloquial) expression, not to use the third degree in comparing two.

AVOID IN FORMAL USE: Of the *two* boys Charles is the *smallest*.

CORRECT: Of the *two* boys Charles is the *smaller*.

CORRECT: He is the *smallest* of all.

You see, above, that most adjectives add *er* and *est* to express the second and third degrees of comparison. Some long adjectives, however, take *more* and *most* for the second and third degrees, since the addition of an extra syllable would result in a cumbersome word.



He is an *intelligent* dog.  
This one is *more intelligent*.  
That one is the *most intelligent* of the three.

If the comparison is in the opposite direction, you have *intelligent*, *less intelligent*, *least intelligent*.

A few adjectives have irregular forms of comparison: *good*, *better*, *best*; *bad*, *worse*, *worst*; *little* expense, *less* expense, the *least* expense; *much*, *more*, *most*.

You must be especially careful not to insult your friends with your comparisons. Susie may not object to being the *tallest* girl in her group or the *heaviest*, but she doesn't want to be *heavier than all of the others*.

AVOID: She is *heavier than all* of the girls in her club.  
CORRECT: She is *heavier than any other* girl in her club.  
OR: She is the *heaviest girl* in her club.

When comparing one individual with all others in the same group, you are comparing the individual with the others as a unit. In forming the remaining members of the group into a unit, the word *other* is generally used to eliminate illogical statements.

AVOID: Jane is *taller than any member* of her club.

This sentence implies Jane is not a member of her own club or that she is taller than herself.

CORRECT: She is *taller than any other* member of her club.  
AVOID: He is *faster than anyone* on his team.  
CORRECT: He is *faster than anyone else* on the team.  
OR: He is *the fastest* boy on the team.  
OR: He is *the fastest of all* the boys on the team.  
NOT: He is *the fastest of any boy* on the team.

Choose the expression that is preferable in formal usage from the parentheses in the following sentences:

1. Of the two houses, which is the (older, oldest)?
2. Of the two bungalows, this one is the (better, best).
3. It is the most expensive of (any other, all) of the buildings.
4. Besides, it's prettier than (all, any other one) of them.
5. Both boys are studious, but Charley is the (more, most) intelligent.
6. I believe that your dog is the smartest of (any, all) I have ever seen.
7. He is certainly friendlier than (any, any other) you've ever had.
8. My brother is slower than (anybody, anybody else) in the family.
9. Yet he is the steadiest worker of (any, all).
10. Do you know that he eats more than (all the members, any other member) of the family?

Many adverbs are made by adding *ly* to the adjective, and the degrees of comparison of all but a few are expressed by adding *more* and *most* to the first degree.

Sara plays *beautifully*.

Marian plays *more beautifully*.

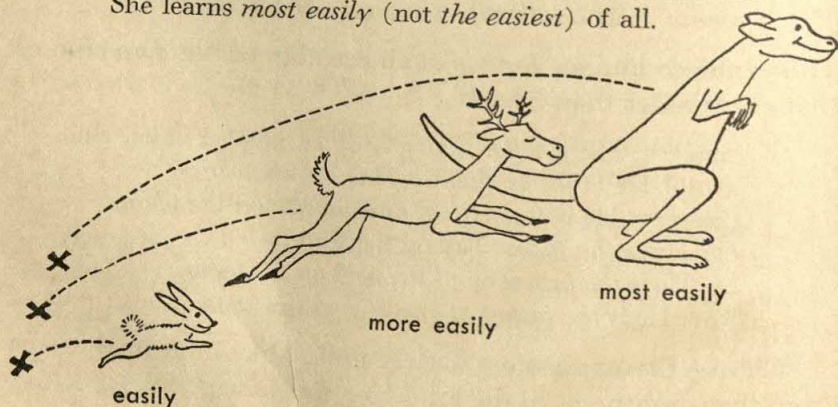
June plays *most beautifully* of all.

You may hear the adjective form used instead of the adverb, but careful speakers say:

Rose learns *easily* (not *easy*).

She learns *more easily* (not *easier*) than the others do.

She learns *most easily* (not *the easiest*) of all.





Going in the other direction, you have *easily*, *less easily*, *least easily*.

Some adverbs have the same form as the adjective.

ADJECTIVE: The *late* train doesn't run today.

ADJECTIVE: The train is *late*.

ADVERB: The train came in *late*.

ADVERB: Ours came *later*.

ADVERB: Yours came in *last* (or *latest*).

Such other words as *hard*, *harder*, *hardest*, and *early*, *earlier*, *earliest* serve as both adjectives and adverbs.

*Often* is compared in both ways: *often*, *oftener*, *oftenest*; *often*, *more often*, *most often*.

The adverbs that correspond to the irregular adjectives *good* and *bad* are also irregular.

She plays *well* (better, best).

She plays *badly* (worse, worst).

You see that the forms, except in the first degree, are the same as those of the adjectives.

Be particularly careful in the use of *good* and *well*.

AVOID: You played *good* today.

STANDARD: You played *well* today.

ADJECTIVE (standard): You were *good* out there today.

In the following sentences choose the standard expression from the parentheses. Where the word modifies the verb, use the adverbial form. If it is a predicate adjective modifying the subject, use the adjective form.

1. I replied (the firmest, most firmly) of all.
2. He paints very (good, well); he is especially (good, well) at painting the town.
3. He plays that difficult number (the easiest, most easily) of all the contestants.
4. He's the best of (any player, all the players) we have.

5. That may be true, but last year Cora was better than (anybody, anybody else) in her class.
6. If you are considering Jane and Joan, I believe Jane is the (better, best).
7. Larry is the best of (all the writers, any writer) in school now.
8. He does the work the (carefullest, most carefully) of all.
9. He built up the climax especially (good, well).
10. He's better than (anybody, anybody else) in the world.

When pertaining to one's health, *well* is an adjective.

"How are you?" "I'm *well*, thank you."

"You look unusually *well*."

For the opposite meaning, *bad* is used, but it is perhaps objectionable in sound.

CORRECT: She looks *bad* today.

BETTER: She doesn't look *well*.

OR: She looks *ill*.

As to one's spirits and mood, *good* is used.

Your letter made me feel so *good* that I cried.

Note that in the sentence *She looks ill*, the verb *looks* has no action in it. The meaning is that of *is*, and it therefore takes an adjective instead of an adverb following it. Other verbs of similar usage are *seem*, *act*, *sound*, *feel*, *taste*, *become*, *grow*, and *appear*.

CORRECT: She *looks* sweet to me.

BUT: She *looked* at me *sweetly*.

There is action in the verb in the last sentence; hence it takes an adverb.

Choose the accepted expression for standard English from the parentheses in the following sentences:

1. The day seems (bright, brightly) now, but a moment ago it was raining (heavier, more heavily) than it has for months.
2. The raindrops sounded (pleasant, pleasantly) on the roof, but I always become (happier, more happily) when the sun comes out.



3. Yes, I always feel (good, well) inside at times like this.
4. Do I look (hungry, hungrily)?
5. He looked around (eager, eagerly) for food.
6. I believe today's work was harder than (any, any other) I have had.
7. You're a better worker than (anyone, anyone else) in your family.
8. Yes, I believe I did quite (good, well).
9. That diet keeps you (good, well).
10. Please don't act so (virtuous, virtuously); you sound too (noble, nobly) to be any relation of mine.

Avoid the use of *real* for *really* and *sure* for *surely*. The words without *ly* are adjectives.

ADJECTIVE: I am *sure* that you will win.

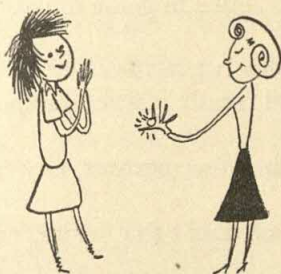
ADVERB: You will *surely* win.

ADVERB: "Will you help me?" "I *surely* will."

ADJECTIVE: This diamond is *real* (genuine).

ADVERB: It *really* is.

ADVERB: It is *really* valuable.



This is a real diamond.



It is really valuable.

Generally use *different from*, not *different than*. *Different from* is the accepted American usage, but *different to* (British colloquialism) and *different than* have a long literary history. The constructions employing *to* and *than* are considered incorrect by many. However, when the object is a clause, *different*

*than* is being used more frequently. *The plan was much different than he remembered it* runs more smoothly than *The plan was much different from what he remembered*. In order to use *different from*, often many extra words have to be employed, which fact accounts for the common preference for *different than*. This usage illustrates very well what happens in language as it is spoken by the millions. Various constructions grow up and establish themselves. *Different than* seems to be one that will soon be acceptable along with *larger than* and *better than*.

It is *different from* anything else.

He has a plan *different from* mine.

Here is a really difficult adverb.

He behaved *differently* (not *different*) today.

Choose the accepted word for standard English from the parentheses in the following sentences:

1. It's (real, really) cold tonight.
2. You'll (sure, surely) need your coat.
3. Oh, it's no different (from, than) any other night.
4. I may not seem (different, differently), but I'm going to plan my life (different, differently).
5. You sound perfectly (harmless, harmlessly) to me.
6. I (sure, surely) am, and you're (real, really) blunt in speech, aren't you?
7. You're less complimentary than (all the other persons, any other person, any person) I've known.
8. Well, of the two of us, you are without doubt the (more, most) faithful to the club.
9. You can certainly express yourself (good, well).
10. Does it make you feel (good, well) to make others feel (unhappy, unhappily)?

The adverbs *already*, *always*, and *altogether* are often confused with dangerously similar expressions: *all ready*, *all ways*, and *all together*. The rule is that the adverb is a single word.



(*Alright* is not accepted by authorities.) But if the rule is forgotten, one can easily solve the difficulty by realizing that if the expression can be divided by inserting a verb, it must be two words. When *all* stands alone, it has two *l*'s.

"How is everything?" "All right." (*All is right.*)

Since *always* can never mean "all is ways," it cannot be two words and cannot take two *l*'s. The same is true of *almost*.

"How are the ladies progressing?" "All ready." (*All are ready.*)

BUT: They have *already* gone; the doors were *already* open; it was *already* past lunch time.

"How shall we ride?" "All together." (*All shall ride together.*)

BUT: You are *altogether* wrong; the place is *altogether* too old.

Avoid the use of too many adverbs. One may cancel the other.

NONSTANDARD: There *weren't only* (or *but*) a few people here.

STANDARD: There *were only* (or *but*) a few here.

NONSTANDARD: We *couldn't hardly* (or *barely* or *scarcely*) reach home.

STANDARD: We *could hardly* (or *barely* or *scarcely*) reach home.

Select the accepted expression for standard English from the parentheses in the following sentences. Decide whether the meaning would permit the using of a verb in the midst of the expression. If it will not, use the single word with a single *l*. If a verb can be inserted, use two words with two *l*'s.

1. The girls' light blue costumes are (altogether, all together) too thin for the raw Easter weather, but my sisters have (already, allready, all ready) thrown away everything else.

2. The spring outfits are (already, all ready) to be worn, and the girls will parade (altogether, altogether, all together), regardless of rain or snow.
3. The ladies (always, all ways) wear them anyhow.
4. There is (always, all ways) a cold wind at Easter, but from indoors it seems (alright, alright, all right) to wear spring clothes.
5. They (can, can't) barely stand the bad weather.
6. The girls are (already, all ready) cold before they go out, just from remembering the last year.
7. They are (already, all ready) to come in long before the parading is over, but there is (always, all ways) one more friend's home to pass, and it seems desirable to stay out a little longer.
8. Women consider fashion (altogether, all together) too much.
9. We can't have (any, no) fun (any, no) more.
10. The debt amounted (altogether, all together) to fifty dollars.

#### REVIEW EXERCISE

Use the accepted word for standard English from the parentheses in the following sentences:

1. This team looks different (than, from) any other I have known.
2. The linemen looked (rough, roughly), and they glared (fierce, fiercely) at their opponents.
3. They play (roughest, most roughly) against a smaller team.
4. They are (sure, surely) heavy enough, but they don't look very (good, well) when they try to run.
5. The coach seemed (real, really) happy when he first saw their weight, but he reacted (different, differently) when he saw their speed.
6. "You look as (bad, badly) as a fleet of trucks out there," he said, with a (sarcastic, sarcastically) booming voice.
7. They were (altogether, all together) too fat, but they were (already, all ready) to quit if they were worked too hard.
8. They said that it would be (different, differently) if he came along.



9. He thought that he could reduce their weight (easiest, most easily) by making them run.
10. The players were (real, really) pleased when he changed them to a tug-of-war team, for they were (already, all ready) in condition for that sport.
11. For that game, one must (always, all ways) be as heavy as possible.
12. Every evening thereafter they could be seen (altogether, all together) at the restaurant, eating pie à la mode.
13. I am sure that you are right, and I (sure, surely) will help you.
14. Are you (real, really) happy?
15. I am (real, very) confident that I can succeed.
16. She smiles (different, differently) at him.
17. Her manner is different (than, from) her sister's.
18. The plans look (good, well) to me, and they seem (satisfactory, satisfactorily) to the owner.
19. Your car runs (quieter, more quietly) than ours; at least it sounds (quiet, quietly) in contrast.
20. She smiled (sweet, sweetly) at me.
21. Oh, she always acts (sweet, sweetly) with strangers.
22. She looked (queer, queerly) sitting there, and she behaved very (queer, queerly) at the party.
23. Mother hasn't looked very (good, well) since her attack of the grippe, but she always looks (good, well) to us children.
24. She (could, couldn't) barely withstand the wintry weather.
25. He works (the steadiest, most steadily) when he is alone.

#### MASTERY TEST

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Choose the more formal expression from the parentheses in the following sentences:

1. I'll take the (larger, largest) of the two bundles.
2. I can carry it (easier, more easily) than you can.

3. Thank you; I believe you're stronger than (anyone, anyone else) around here.
4. You're probably more powerful than (all the boys, any other boy) in school.
5. Yes, I get my work done (good, well).
6. Do you perform your duties (good, well) or just quickly?
7. I wish my health were (good, well), but I have not been (real, very) (good, well) lately.
8. I always feel (good, well) when she behaves (good, well) toward me.
9. Her voice sounds so (sweet, sweetly) and she seems so (kind, kindly); it doesn't seem that she would ever behave (bad, badly) toward me.
10. No, she's (altogether, all together) unpredictable, but (always, all ways) interesting.
11. She's no different (from, than) anyone else. You just react (different, differently) to her moods.
12. Don't become so (violent, violently) when she frowns a little bit (provoking, provokingly).
13. Are we (already, all ready) for the trip? The others have (already, all ready) gone.
14. I'm (almost, all most) ready. You seem (eager, eagerly) to be off.
15. It's (sure, surely) different (than, from what) it was.
16. You seem (quiet, quietly) and you (sure, surely) behaved (good, well).
17. I (had, hadn't) barely reached home when it rained.
18. If everything's (alright, all right), sound the horn with strength and try to look (dangerous, dangerously).
19. There wasn't (ever, never) any doubt of that.
20. I'm afraid it won't be much different (than, from) the last time.

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→ Additional drill on pages 474, 478.



## SPELLING

## GROUP VIII

freight  
genius  
governor  
height  
journey

laboratory  
license (You pay cents for a license.)  
loose  
lose  
maintenance

## DICTATION

1. The governor never rides on the freight train.
2. The genius worked in the laboratory.
3. How much loose change will you take on the journey?
4. It is the height of foolishness to lose your loose change.
5. You do not need a license to work in the maintenance department.
6. What is the cost of the maintenance of the laboratory?
7. Get a new license before you go on your journey.
8. The height of that freight car is not unusual.
9. Do not lose your way.
10. Who is the governor of this state?



Building model cars for a contest in craftsmanship



# chapter 10

## LEISURE TIME

## ACTIVITIES

### WRITING YOUR IDEAS

The Western democracies have been founded on a profound belief that the individual is the end for which government exists. The well-being of each person is the purpose for which the state makes and enforces laws. This conviction is embedded in our institutions: in freedom of religion, which allows a man to worship God as he wishes; in freedom of assembly, which permits people to meet with each other for whatever purpose they choose; in a free school system, which offers to every man a future for his sons and daughters. This conviction underlies the "unalienable rights" listed in the Declaration of Independence and also the ideas expressed in the works of such great writers as Emerson and Whitman, Hawthorne and O'Neill.

Before the days of mass production, the workers in wood, metal, and cloth expressed their individuality through the articles they made with their hands. Paul Revere's silverware still stands as a symbol of his individual craftsmanship. Nowadays, however, the maker of articles finds little chance to develop his individuality through his daily job because no longer does he make the complete article. This situation might seem disastrous to the growth of individuality except for the fact that mass production has given workers a higher standard of living than they used to have and much more leisure time. Instead, then, of showing his individuality in the articles he makes on his job, the modern man has the money and time to explore his tastes and skills during his leisure hours.

Doctors, social workers, clergymen, employers—all know that if a man is to be happy, he must enjoy living with himself. Since men and women cannot find the kinds of satisfaction that once were part of work, they must look elsewhere. Men and women have leisure today, and in the longer and longer hours of leisure, they can again be individuals, depending on their own initiative, ingenuity, workmanship, and resourcefulness.

Obviously, all of you won't display these qualities in the same way, for you do not all enjoy the same things. Some of you have discovered that you enjoy working with people and are already active in organizations in school or out. Others have hobbies that absorb many hours each week. Others are aware of artistic tastes or ability, and devote your time to music, painting, acting, or dancing. No one way of spending time is intrinsically better than another if the individual's happiness is the standard of measurement. Don't give yourself airs if you like to read French novels, play baseball, or collect records, three interests which are now in vogue with boys and girls of your age.

Plan and write a theme on the way you spend your leisure time; or if you are a versatile person, fond of doing things, restrict yourself to *Summer Hours* or *Saturdays in Autumn*.

### *Catching Your Mood*

Although no one changes as completely as the celebrated Dr. Jekyll, human beings are rarely consistent. One rainy afternoon you may settle down with *The Woman in White*, enthralled by the nefarious schemes of Sir Percival Glyde and Count Fosco; on another you cannot find a single story in the bookcase to suit you. There are books to suit different moods. If you are writing a theme, you must create a definite mood. You can do it in the very beginning.

You should also reveal at least some part of your personality. You can do this at the beginning of your theme. Here are three openings that reveal personality at once.



- (1) I am a stay-at-home girl at heart. There is so much to love and care for in my home that I am always busy.
- (2) The more I see through a microscope, the more I want to see. Using the school laboratory was not enough.
- (3) I have a practical side to my nature. As far back as I can remember, I have used my spare time to earn money to put in the bank.

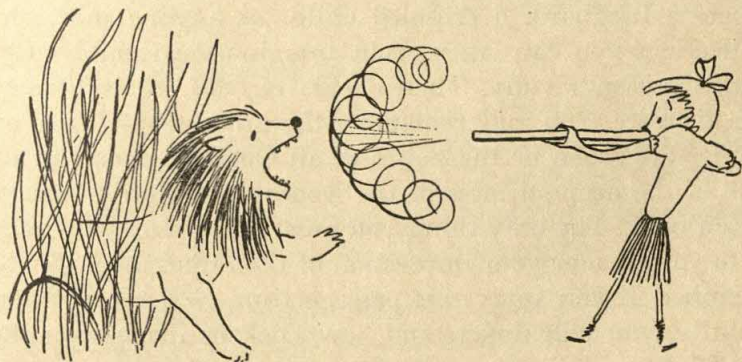
Study Mary Lou's theme below to see how she writes about herself:

*AS I SEW*

I have an impracticable side to my nature. As far back as I can remember, I've used my spare time to think of what I really should be doing. When I'm playing tennis, I think I should be sewing; and when I'm sewing, I can think of ten million better things to do.

To me, part of the joy of living is to dream. Because of this, I have some wonderful adventures when I'm peacefully sewing in the big old rocking chair at home. Usually I manage to meet some exciting people and see things which no one has ever before gazed upon.

Sometimes I can see myself as a great artist or writer, and occasionally I become a famous circus star. Although these dreams are funny later, they seem very real at the time. I shall never forget the day that I became a celebrated jungle explorer. When Mother called, I was in the act of shooting a lion that was charging at me.



No act is too heroic for my dream self.

I realize that my dreams are probably a waste of time, but I'd be lost without them. I often wish that my friends could join me on these fantastic and splendid adventures. Occasionally I become so engrossed that all worldly things disappear. However, the sound of my mother's call can usually bring me around, if only to find that I've sewed the collar of my new blue dress to the sleeve.

MARY LOU B.

### *Topics for Your Theme*

At my workbench  
As I sew  
Fun with my dog  
On the ball field  
Listening to my favorite programs  
Arranging flowers  
Working around the house  
Summer hours  
Preparing for a play  
Orchestra rehearsals

### *For Those Who Like to Write*

For those of you who enjoy calling the past back to life, the topic this week offers the chance to write a short story. Fix on the character first—the stay-at-home girl, the boy who likes science, a lifeguard, a crippled child, or anyone into whose recollections you can enter. Your imagination should let you see this person vividly. Then decide on the atmosphere you wish to create. You may remember the quiet of the house on a summer afternoon or the noises of an October gale. You may think of the deep stillness of the woods or the hush that pervades a bank. The only thing you must be sure to do is to convey to your reader your impression of the atmosphere that you remember. If you study this passage from *Great Expectations* carefully, you will understand how Dickens makes you share Pip's fright.



When you have decided on character and atmosphere, you can find an incident that will supply the plot of your story. Any trivial occurrence is enough: a telephone call, the appearance of an unexpected person, or a sudden recollection.

*PIP MEETS THE CONVICT*

The mist was heavier yet when I got out upon the marshes, so that, instead of my running at everything, everything seemed to run at me. This was very disagreeable to a quiet mind. The gates and dikes and banks came bursting at me through the mist, as if they cried as plainly as could be, "A boy with a pork-pie! Stop him!" The black cattle came upon me with suddenness, staring out of their eyes, and smoking out of their nostrils, "Hulloa, young thief!" One black ox, with a white cravat on—who had to my awakened conscience something of a clerical air—fixed me so steadily with his eyes, and moved his blunt head round in such an accusatory manner as I moved round, that I called out to him, "I couldn't help it! It wasn't for myself I took it!" Upon which he put down his head, blew a cloud of smoke out of his nose, and vanished with a kick-up of his hind leg and flourish of his tail.

All this time I was getting on toward the river; but however fast I went, I couldn't warm my feet, to which the damp seemed riveted, as the iron was riveted to the leg of the man I was running to meet.

CHARLES DICKENS

(from *Great Expectations*)

*For Effective Writing*

Adverbs, sparingly used, can give force and variety to your sentences. The position of the adverb, too, can change the effect of the sentence. If you want the adverb to be the emphatic word, take it out of its natural order and put it first. Consider these sentences. Which is the most dramatic?

The chubby little girl fingered her pink dress dreamily.

Dangerously close to the river an old elm tree stood.

The gull swooped down defiantly, almost touching the car.

There is one adverb you should guard against. This is *very*, one of the overused words of the language. Instead of making an effort to secure the right word or an unusual word, people who are mentally flabby place a *very* before an adjective or adverb. *Tiny* or *minute*, for example, is more exact than *very small*; *languidly* or *reluctantly*, than *very slowly*. She *looked very carefully* at the papers submitted to her. She *scrutinized* the papers that were submitted to her. A second objection to *very* is that it is often unnecessary. *Lovely* and *delicious* say enough in themselves. Such words should not have *very* placed before them. Guard against the overuse of this word. Choose the right word to express your meaning.

### *The Pay-off*

In this theme you really have an opportunity to show your own personality in your writing. Be sure, however, that you write correctly. Check your work against this list.

1. Have I limited my subject so that I can handle it within the space allotted to me?
2. Have I used the right case for the pronouns? Are they subjects, objects, objects of prepositions, predicate nominatives (subjective complements)? See pages 161-170; 181-193.
3. Does each sentence give a feeling of completeness? See pages 20-29.
4. Have I used compound, simple, and complex sentences? See pages 42-54; 70-81; 97-109; 126-135.
5. Have I begun my sentences in different ways? Have I used an adverb at the beginning?
6. Have I been careful in the use of adjectives and adverbs? See pages 222-232. Two things compared call for *larger*, *bigger*, *better*; more than two call for *largest*, *biggest*, *best*.

• *Be rigorous in your revision. Accuracy is not a gift. You must work for it.*



## SPEAKING YOUR IDEAS

### EXCHANGING OPINIONS

Natural science says that for every action there is reaction. On this principle, men have made inventions from the pendulum of a clock to jet propulsion. This same principle often functions in our thinking; when a new idea is proposed, most people undergo a hostile reaction. They think at once of all the objections they find to the idea. They do not receive it with an open mind. This attitude is especially true when our beliefs or opinions are brought into question. We seem to resent the fact that we might be wrong and thus hold on to our ideas with great tenacity. It is obvious that it is not the ideas that we cherish so much as it is our self-esteem which is being threatened. We never want to give the new idea a fifty-fifty chance with our beliefs. This habit of rejecting or objecting is good if it is used to examine proposals that are made; it is, however, dangerous to personal and national well-being if it always results in a refusal to accept anything new.

As you read this paragraph, many of you have been saying to yourselves, "Only older people are so narrow-minded. I'm young. I'd accept new ideas." Would you really? You would accept a proposal perhaps on a subject on which you have formed no opinion, but once a young person has formed his opinions, he is much less inclined to examine the opposite view than older people are. Test yourselves. Copy the statements on page 242 on your paper. At the right, make three columns, headed *Yes*, *No*, *I don't know*. Next to each statement, put a check in the appropriate column. Since no one will see the paper except yourself, do not try to find the right answer; you want to see yourself as you are. When your teacher discusses the answers with the class, you can discover how open-minded or broad-minded you have been. The statements, of course, cannot be answered alike.

## STATEMENTS

	<i>Yes</i>	<i>No</i>	<i>I don't know</i>	
I've a right to my own opinion.				
Books that teachers recommend are good.				
Americans have lent too much to foreign countries.				
Girls know the styles better than their mothers do.				
American cooking is excellent.				
The best man gets the best job.				
You can judge ability by salary.				
A big company should pay damages for accidents.				
The American standard of living is the best.				
You get better service if you tip.				

For an exercise in broad-mindedness, prepare a three-minute speech on one of your "pet peeves." Explain why you feel as you do, relying upon experiences that you have had, and then try to express the opposite point of view. At the close of your speech, ask the class for questions or comments. You will be judged on your ability to present both sides of the question. You must remember, however, that sincerity of manner and good delivery will impress your audience.

### *Topics for Your Speech*

Teachers should mark athletes leniently.

Students should be allowed to choose their own classes.

School newspapers should not be censored.

Failing students should be dropped from school at the end of their second year.



Social dancing should be a compulsory subject in high school.  
College fraternities should be abolished.  
Girl athletes should be excused from gym.  
A student committee should regulate boys' and girls' dress.



### *Judging the Recitation*

1. I must forever keep asking myself—
  - a. Do I make myself heard?
  - b. Do I enunciate clearly? See pages 68–70.
  - c. Is my voice clear and varied in pitch, tone, and quality? See pages 40–42.
  - d. Do I avoid mannerisms of speech or action when I speak?
2. Did I present both sides of the topic?
3. Did I call for questions or comments?
4. Did I discuss rather than argue?
5. Did I preserve a pleasant manner?

## AIDS TO COMMUNICATION

### POSSESSIVES

#### *The Apostrophe*

Some English possessives are confusing. Most of them are quite easy, however, if you remember the basic form. For the possessive singular of nouns, you add the apostrophe and *s* to the basic form—the subject form, the nominative case.

a girl

a girl's coat

If the basic singular form already ends in *s*, you generally add the apostrophe and *s* if the word is short.

Charles

Charles's coat

You may omit the second *s* above if the sound is burdensome, but with short words it seldom is. Since people almost always pronounce the second *s* (Charles-*ez* coat), perhaps you should make a habit of writing it too. Be very careful not to cut off part of the name.

WRONG: Charle's hat is there.

EITHER: Charles's hat, or Charles' hat.

In words of more than one syllable, the extra *s* often renders the sound of the word difficult or unpleasant; hence the extra *s* is generally omitted.

*Hudibras* was a fat and furious crusader on horseback.

*Hudibras' horse* was sway-backed from bearing the great weight.

In spelling possessive plurals, be careful to spell out the basic form, the nominative plural (not the singular) completely, and then begin adding what is needed to make it possessive. What is needed? The apostrophe at least. Therefore, add it first.

a dog

two dogs

dogs' tails

Since the plural form already ends in *s*, do not add another *s*. If you did, the pronunciation of *dogs's* would be *dogs-ez*. If the nominative plural does not end in *s*, add the apostrophe and the *s*.

a man

two men

men's coats

Besides the well-known irregular plurals like *men*, *women*, *children*, and *oxen*, there are *mice*, *geese*, *teeth*, and *feet* among others. On a sheet of paper fill in the blanks in the following series with the correct form of the nouns:



1. A boy; a . . . wagon; two . . . ; . . . wagons.
2. A mouse; a . . . nest; two . . . ; . . . nests.
3. A lady; a . . . glove; two . . . ; . . . gloves.
4. A child; a . . . toy; two . . . ; . . . dresses.

Names that end in *s* have complications in the plural forms. Look first at the singular.

Mr. Krauss

Mr. Krauss's home

For the nominative plural, you say, "The Krausses (pronounced *Krauss-ez*) live here." Note that you may not use an apostrophe because the word is not in the possessive case. An *e* is needed with the extra *s* to make the extra syllable and the extra sound which makes the meaning clear. Now you have the basic form (Krausses) ready to make the possessive plural.

The Krausses' home is for sale.

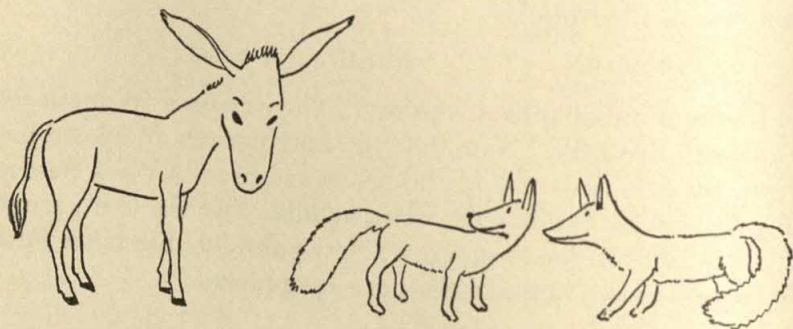
The difficulties disappear if you listen to the sound and if you concentrate on the word. Get the basic form spelled out first. Then add an apostrophe and also an *s* if you can use the *s*.

Choose the correct form from the parentheses in the following sentences:

1. I saw Mr. (James's, Jame's) dog chewing the (mailman's mailmans') trousers.
2. This is Mrs. (Crosses, Cross's) coat.
3. The (Thomases, Thomas's) are driving what was the (Browns, Browns') car.
4. Easter is the big season for (women's, womens') and (girl's, girls') outfits.
5. (Men's, Mens') and (boy's, boys') clothing isn't purchased unless the (father's, fathers', fathers) have some money left over.

Since the nominative plural form is basic for the possessive plural, you must be aware of the peculiarities of certain endings. You have had *boy*, *two boys*. You also had *lady*, *two ladies*; *baby*, *two babies*. You are in the habit of changing *y* to *i*

and adding *es* to form the nominative plural, but you see that this principle does not apply when *y* is preceded by a vowel. You must be careful to retain the *y* in words like *turkey* (turkeys), *monkey* (monkeys), *donkey* (donkeys) and *key* (keys).



Add an s to donkey but es to fox for your plural.

Proper names are exceptions, for you must not change a person's name (*Mary*, the two *Marys*).

You have added *es* to form the nominative plural of words ending in *s* (the *mass* of people, the *masses*; Mr. *Thomas*, the *Thomases*; but Mr. *Smith*, the *Smiths*). Words that end in letters with sounds like *s* also take *es* for the nominative plural (crash, crashes; Mr. Basch, the Basches; church, churches; fox, foxes; Mr. Marx, the Marxes).

In the following sentences, choose the correct word from the parentheses. Decide first whether or not the form needed is nominative or possessive.

1. The (Jones, Joneses, Joneses') are careless about their (children's, childrens') health.
2. A (donkie's, donkey's) face doesn't reveal the (animal's, animals') intelligence.
3. Mr. (Rosses, Ross's) work is more dangerous than most (policemen's, policemen's) activities are.



4. Mr. and Mrs. Bush and all of the little (Bushs, Bushes) were here; the (Bush's, Bushes', Bushes's) car was filled.
5. The (ladie's, ladies') conversation was interrupted by a lecture on (Sophocles', Sopchocles, Sophocles's) plays.

The plural of compound words is generally made by adding *s* to the most important part (my two *brothers-in-law*, the *editors in chief*, lieutenant *generals*). The possessive is formed, however, by adding the apostrophe and *s* (if needed) at the end (my brother-in-law's car, the editor in *chief's* office). If you have to use such a cumbersome expression as the possessive plural, of course it would be *my brothers-in-law's cars*.

Remember that most nouns that end in *f* form the plural by changing *f* to *v* and adding *es*.

the wolf, the wolves, the wolves' den  
 the thief, the thieves, the thieves' fate  
 the calf, the calves, the calves' bawling

Such words, however, as *dwarf*, *chief*, *roof*, *proof*, and *handkerchief* retain the *f* and add *s*.

the chiefs	the chiefs' council
the dwarfs	the dwarfs' costumes

You should note that things without life (*roof*, *house*, *sky*, *road*) are not often given the apostrophe to indicate possession. The preposition *of* is used instead.

the roof of the house (not the house's roof)  
 the color of the sky (not the sky's color)

Modern usage, however, permits the use of the possessive with inanimate objects, if the combination is rhythmical and not unpleasant to the ear, as in such harsh phrases as *the door's knob*, *the radio's volume*.

Choose the accepted expression for formal English from the parentheses in the following sentences:

1. My (mother-in-law's, mother's-in-law) door is always open.
2. The (lady-in-waitings, ladies-in-waiting) were beautifully dressed.
3. (Man-at-arms, Men-at-arms) were all about the place.
4. The (wolve's, wolves') howling could be heard across the (lake's frozen surface, frozen surface of the lake).
5. The (workingmen's, workingmens') shovels were leveling the (highway's surface, surface of the highway).

Nouns that end in *o* form the plural by adding *s* or *es*. The problem is to remember which. Let us begin with the most common ones: *potato, potatoes; tomato, tomatoes; mosquito, mosquitoes; torpedo, torpedoes; Negro, Negroes; hero, heroes; echo, echoes*.

The most common of the nouns that add only *s* are the musical terms: *solo, solos; alto, altos; soprano, sopranos; piano, pianos; radio, radios; studio, studios*. The singular of the last two words ends not just in *o*, but in *io*. All words that end in *eo* or *io* add only *s* for the plural: *curios, rodeos*. Most short words that end in *o* add only *s*: *autos, silos*, just as most of the long ones add *es* (tomatoes); but some long ones add only *s*: *Eskimos, Filipinos, dynamos*.

You may add either *s* or *es* to *cargo, calico, motto, buffalo, tornado, volcano* to form the plural.

Choose the accepted expression from the parentheses in the following sentences:

1. (Altos', Altoes') voices are lower than (sopranos', sopranoes').
2. The (tornado's center, center of the tornado) is a whirlwind.
3. A (hero's, heroe's) reception was given to the three (Donaldson's, Donaldsons) by the (Negros', Negroes') Patriotic Association.
4. A (buffalo's, buffalos') brain is not especially acute.
5. (Mosquitos', Mosquitoes') favorite haunts are swampy places.

The apostrophe may not often be used with inanimate objects to show possession, but it is generally used with words indicating distance, time, and measure. It is used in such cases



for the sake of convenience (after an *hour's* delay, in a *week's* time, a *dollar's* worth, at *arm's* length, a *yard's* width of cloth).

When joint possession of one object is expressed, only the nearer owner takes the apostrophe.

Betty and Jane's *mother* comes for them daily (one mother).  
 Betty's and Jane's *mothers* come for them daily (two mothers).

If there is an appositive between the possessor and the thing possessed, the appositive takes the apostrophe, since it is nearer.

Our sister *Mary's* hat blew away.  
 Mr. Thornton, our new *neighbor's*, radio is always on.

The appositive also takes the apostrophe in such a sentence as this:

It isn't like my friend *Tom's*.

Sometimes possession is expressed both by means of the apostrophe and also by the preposition *of*.

That dog *of Pete's* is a pest.  
 A friend *of Hampton's* is coming soon.

Choose the correct expressions from the parentheses in the following sentences:

1. Your (cousin Martin's, cousin's Martin) grades are lower than (Jame's, James's).
2. (Tilbury and Clark's, Tilbury's and Clark's) store is having a sale of (ladie's, ladies') and (miss's, misses') coats.
3. The returning (hero's, heroe's, heroes') wives and families were waiting at the pier.
4. The (thieve's, thieves') fate depended upon their possession of (Helen and Bertha's, Helen's and Bertha's) rings.
5. Both of my (brothers-in-law, brother-in-laws) have new homes, and my (mother's-in-law, mother-in-law's) home is now abandoned.

You must never miss an opportunity to practice the spelling of possessive forms of personal pronouns. Observe that *personal pronouns do not take apostrophes for the possessive form*. Rules and terms like personal pronouns are easy to forget. When you are uncertain about a particular pronoun, however, you can decide whether it belongs in the group with *his* and *her*. You never use apostrophes with these possessives. *It* belongs in the same group; hence the possessive is *its*. The plural form of these words is *they*; therefore the possessives *their* and *theirs* take no apostrophes, and neither does *your* and *yours*, *our* and *ours*. *Who* is not a personal pronoun, but *whose* takes no apostrophe.

Notice that *who's* is the contraction of *who is*, and *it's*, the contraction of *it is*. You must always be careful to distinguish the possessive pronoun *your* from the contraction *you're*, *their* from *they're*, *theirs* from *there's*, and the verb *were* from the contraction *we're*.

Use the apostrophe, also, for such contractions as *aren't* and *won't*. The apostrophe is used in contractions to indicate the omission of letters. Therefore be sure to use the apostrophe in place of the *o* in the expressions above, not *between the two words*. (Note: The *o* in *won't* is part of an old form that has now become *will*.)

Choose the accepted expression from the parentheses in the following sentences:

1. If (your, you're) planning to entertain the (White's, Whites), (its, it's) time for you to get the (children's, childrens') room ready.
2. If (their, they're) not coming, (theirs, there's) no need to worry.
3. (Whose, Who's) going to be responsible for the damage to (Jimmy's, Jimmy) and Bob's car?
4. In a fight with a bear, the dog had to take care of (itself, it'self), because his master was busy protecting (himself, hisself).
5. (Their, They're) going to be locked in the room and allowed to take care of (theirselves, themselves).

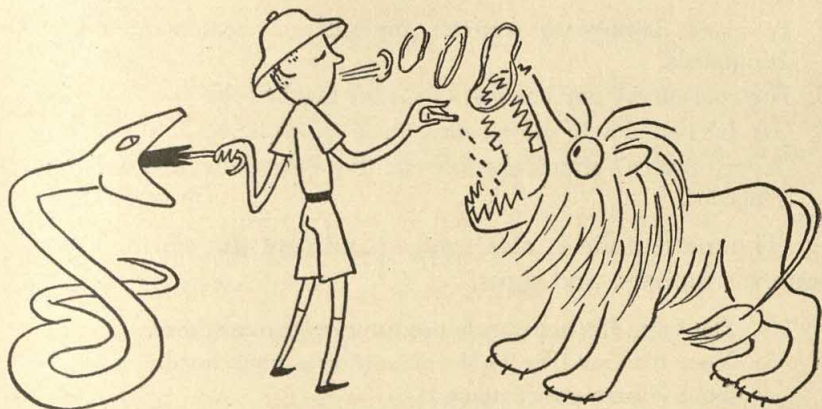


Just as *herself* and *himself* are correct, being in the objective case, objects of verbs or prepositions, so *oneself* is objective, not possessive.

To provide for *oneself* (not one's self) is a basic urge.

If you substitute *himself* for *oneself*, there will be no temptation to use an apostrophe. The *s* in *oneself* is a part of the word *self*, not an indication of possession. Why is the apostrophe correct in the following sentence?

When one's in danger, he should try to be calm.



When one's between two dangers—!

The possessive of *someone else* is *someone else's*. Realize also that the pronoun *one* has a plural, *ones*, though, at first thought, *two* or *three* or *some* or *several* may seem to be the plural.

The *ones* who fail may try again.

The possessive plural of *ones* is seldom used, but the possessive singular of the pronoun *one*, *other*, *another* is useful.

Of the two kittens, this one's coloring is better than the other's.

Why are the apostrophes needed in the following sentences?

If still another's coming, what's the hostess to do?

Choose the accepted expression from the parentheses in the following sentences:

1. The leaves on that tree have disappeared; this (ones, one's), however, have been protected.
2. If (your, you're) coming along, (were, we're) going to have fun.
3. The (ones, one's) with covers are undamaged; the (others, other's) are in bad condition.
4. When (there's, theirs) work to be done, (they're, there) not on hand.
5. To avoid damage to (oneself, one'self), a person should wear shinguards.
6. The roof of my car has lost (its, it's) bright color.
7. (Its, It's) suicide to show (ones, one's) head here.
8. (Your, You're) efforts are so weak that (another's, another's) help is needed.

The apostrophe is also used to indicate the plural form of letters, numbers, and signs.

Dot your *i*'s (not *is*); do not use circles over them.

Your 6's look like 9's if you stand on your head.

Your ?'s are out of place.

The plural of words used as words take either the *s* alone, or the apostrophe and *s*.

There are too many *and's* in your writing.

Use apostrophes wherever they are needed in the following sentences:

1. If Im to help, youll have to move your feet faster.
2. Those !s and ?s might as well be periods.
3. Theres no ice today. Lets go swimming.
4. The os and zeros on the typewriter shouldnt be confused.
5. Weve been late often enough. Wheres the doorbell?



## REVIEW EXERCISE

Complete the unfinished words in the following sentences.  
(Do not write in this book.)

1. A girl\_\_\_ hat was taken from the children\_\_\_ playroom.
2. There\_\_\_ no use to look for it there; it\_\_\_ gone.
3. The Barton\_\_\_ had their lawn landscaped, but our\_\_\_ is prettier than their\_\_\_.
4. Mr. Furness\_\_\_ grass is heavier than your\_\_\_, but it\_\_\_ color is not so good as that of the Thomas\_\_\_.
5. One person\_\_\_ opinion is accepted, and another\_\_\_ ideas are scorned.
6. There are too many *but*\_\_\_ in your opinions of me.
7. *I*\_\_\_ and *me*\_\_\_ fill your talk.
8. Who\_\_\_ car is this, and who\_\_\_ to pay for the damage it did?
9. You\_\_\_ the one to pay; it\_\_\_ you\_\_\_ property.
10. The value of what remains of the car will scarcely pay for it\_\_\_ own repairs.

Choose the accepted expression from the parentheses in the following sentences:

1. If (theirs, there's) to be improvement here, (your, you're) the one to provide it.
2. They have (?s, ?'s) at the beginning of (their, they're) sentences instead of at the end.
3. The (Merchant's, Merchants') Association has moved (its, it's) headquarters.
4. I (don't, do'nt) know (whose, who's) feet made these tracks or (whose, who's) going to clean them up.
5. The (laboratory's appearance, appearance of the laboratory) is important.
6. After an (hour, hour's) delay, as usual, (their, they're) arriving.
7. The (roosters, roosters') are now crowing because the (turkeys', turkies') feathers are falling.
8. All of the (sopranos', sopranoes') voices have been tested, and (your, you're) to test the (basse's, basses') technique now.

9. (Its, It's) unfortunate that (ones, one's) voice doesn't sound so good to (others, other's).
10. (Boy's, Boys') voices are more like (girls, girls') than like (men's, mens').

## MASTERY TEST

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Choose the accepted expression from the parentheses in the following sentences:

1. When (its, it's) necessary, the (Henry's, Henries, Henry's) give us help.
  2. If (ones, one's) heart (is'nt, isn't) in his work, (theirs, there's, theres) no use to keep at it.
  3. I shop at (Brown and Smith's, Brown's and Smith's) store.
  4. They handle (women's, womens') as well as (girl's, girls', girls's) clothing.
  5. The (roof of the house, house's roof) needs repair.
  6. After (a year's time, the time of a year) it will be done.
  7. If (your, you're) in a hurry, try (someone else's, someone's else) plan.
  8. (Whose, Who's) dog is that with (its, it's) muzzle off?
  9. The (grass's color, color of the grass) is especially green now.
  10. (Monkeys', Monkies') tricks always draw a crowd.
  11. If (their, there, they're) coming in, the responsibility is (ours, our's, ours').
  12. The (boss's, bos's, bosses) desk is littered with mail.
  13. Your (daughter-in-law's, daughter's-in-law) home is beautiful.
  14. (There's, There are) too many (?s, ?s) in this report.
  15. The (children's, childrens') playroom is here.
- 

→ Additional drill on page 480.



## SPELLING

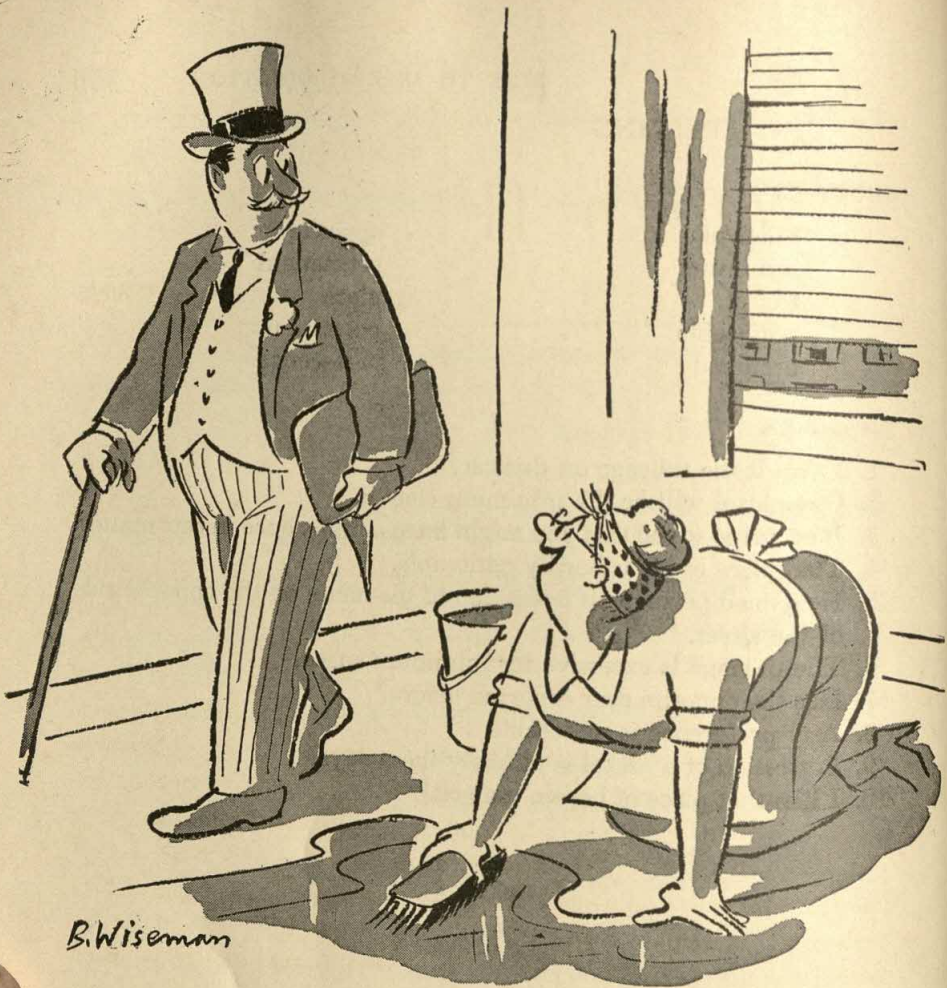
## GROUP IX

mileage  
minimum  
nickel  
noticeable  
occurred

opposite  
permanent  
piece  
possession  
preference

## DICTATION

1. What is the mileage on this car?
2. One nickel will be the minimum charge.
3. It occurred to me that you might have a preference in this matter.
4. That piece of pie is hardly noticeable.
5. He gained permanent possession of the house on the opposite side of the street.
6. The mileage is excessive for minimum speed.
7. Has the opposite ever occurred before?
8. Any preference is noticeable.
9. Possession of a nickel is unlikely these days.
10. I like that piece of brown material.

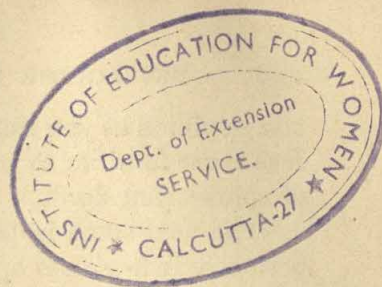


*"American Airlines, Inc., carries more  
passengers than any other airline  
in the world."*

A testimonial, as this advertisement humorously suggests,  
can often persuade even the most casual acquaintance.



# chapter 11



## DEVELOPING YOUR POWERS OF PERSUASION

### WRITING YOUR IDEAS

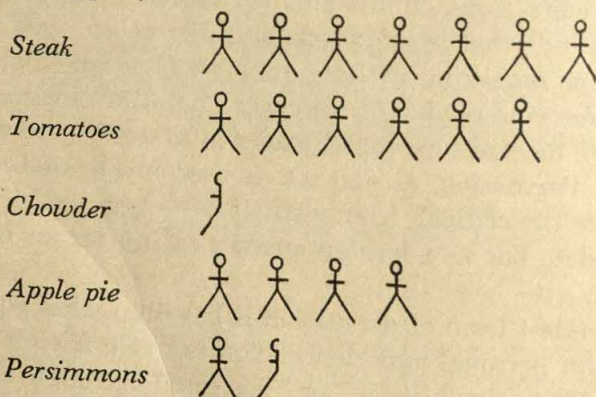
At the beginning of this book you were told that skill in the use of English could be applied to improve your work in other subjects. A knowledge of English is valuable not only while you are in school, but also after you have finished school. Every kind of business depends on English to present its ideas. Reports are made to the Board of Directors or prepared for the stockholders at the annual meeting. These reports may merely explain the year's transactions, but more often there is another purpose behind what is said; facts and figures are used to *persuade*. Many magazine articles also use facts and figures to persuade. As you read, you discover that the circumstances described or the facts arranged lead you to accept the writer's conclusion. Persuasion, as you see, is used in all affairs, from the trivial to the critical, from a small boy's begging his father for a chocolate bar to a foreign envoy's asking for an international loan.

The simplest form of persuasion is based on what you have learned from personal experience. You say to a friend, "Don't see that picture. I don't like it," or "You should go out to Harry's. The sodas are wonderful." Testimonial advertising is just personal recommendation in another guise. You rely on a movie

star's opinion as you would on a friend's, for the star's name and face are so familiar to you that you think you know her, though, of course, you don't.

The next stage in persuading, after the one of personal experience, is to amass opinions or facts. The local movie house, for example, keeps figures to show what pictures are popular. One week's box-office sales are compared with another, and from these, yearly figures are compiled. By counting and tabulating this information, statistics are gathered. To persuade stockholders or the general public to adopt a course of action, these statistics have to be presented, in tables, graphs, or pictographs.

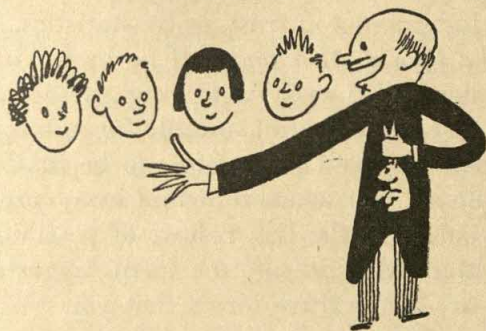
Since it is a good idea to learn by experience, make a table by getting class opinion on whether students enjoy certain foods: steak, tomatoes, clam chowder, apple pie, persimmons. List the foods at the left of the board. For every five votes, draw a figure. If all thirty-five people in the class like steak, as they probably do, you will have seven little figures. If only seven people like persimmons, you'll have a figure and a shadow. A glance at the completed table will show the popular foods. (Poll all your club members, and you'll know what to order for the next club supper.)



There are other methods of persuasion, as you know from your work last year. You offer reasons and support these reasons



by quoting authority or firsthand knowledge. Relying on another person's opinion can be misleading, for even a friend may be mistaken in his opinion. Relying on another person's sight and hearing may seem to be sensible, but often it is not. You have heard people say, "I saw it with my own eyes," as if that were the final word on a subject. Even if the eyes are sharp, the mind behind them may be asleep. Again, as every sleight-of-hand performer knows, eyes may be easily directed *away* from the thing they are not to see. Ears are less reliable than eyes as witnesses, because sounds are difficult to recognize.



"I saw it with my own eyes!"

What are some of the uses that you have for persuasion? You may use it in your social studies classes, where serious subjects on which you may have profound convictions are discussed. You may need it in making a drive to raise money for the Red Cross or for your local church. You may want to convince your classmates on a particular issue. You may want to persuade your friend to read a book that you like or go to a play that you wish to see. You need persuasion on many occasions. Those interested in a particular problem have to use all of their persuasive powers in order to get cooperation in overcoming the difficulty.

One of the problems that face the American people is safeguarding themselves and their property. Fire causes tremendous losses yearly; automobiles take their toll; carelessness about the house is responsible for numberless accidents; firearms are another source of trouble. These people have to be persuaded to accept the responsibility of protecting themselves and their property. There are those who write persuasive articles or give persuasive speeches on the subject of safety in trying to educate the public.

For your theme this week, choose a problem to write on for which you have a definite solution that you wish your readers to accept. Support your views by your experience, by reference to people whose judgment you trust, or by statistics. *The Readers' Guide* and *The World Almanac* will be useful in finding the material you need. You may write your theme in any one of three ways: (A) as an editorial suitable for publication in your local newspaper, (B) as a form letter to be mailed to a large group of people, or (C) as an informal essay presenting your personal viewpoint. In the list, below, of possible subjects for themes, the letters will indicate the form suggested. However, you may use any of the three forms that you wish.

- Protecting Wild Flowers (A)
- Letting Boys Do the Dating (C)
- Warnings to Parents of Small Children (A)
- Setting an Age Limit for Athletes (C)
- Caring for Electric Equipment (B, sent out by a company)
- The Thoughtless Housewife (A)
- Smoking at School Dances (C)
- Safeguarding Our Forests (A)
- Building a Town Swimming Pool (B)
- Campaigning for a Particular Person in Your Town (B)
- Double Feature Programs in Movie Houses (C)
- Poisons—Liquid, Solid, and Gaseous (A)

Read James' theme on the following page to see whether he has "persuaded" you.



# FOREIGN FILMS VERSUS HOLLYWOOD PRODUCTIONS

According to discriminating critics, foreign films that reach us are, as a rule, of a much higher quality than are our Hollywood movies. Reality is the basis of foreign movies while ours are too often exaggerated, silly, flimsy, and in many cases harmful. When we send the average Hollywood production overseas, some audiences are perhaps amused; some are perplexed; but those with any amount of intelligence label them "trash." These movies give a false picture of average American living, and the peoples of Europe and Asia are sadly misled in their concept of the American way of life.

It is true that our productions are more costly; but though the foreign films are not so perfect, the acting and realistic story behind them make their quality superior. In particular, many of the foreign stars are not glamorous and enticing. They possess a greater gift—naturalism and sincerity. Hollywood stars, moreover, might learn a bit about acting if they studied foreign productions. Producers, too, can learn from European masters. Some of the films from England which will always remain as classics are *Henry VIII*, *Great Expectations*, and *Hamlet*. I would rather see a movie performed with good acting and a sensible story behind it than one with a poor story which has been "prettied up" by technicolor and glamorous names. In short, I believe foreign films are superior to Hollywood productions.

JAMES D.

## *For Those Who Like to Write*

You should treat this as a review assignment in doing research work. Turn back to Chapter 6, pages 139–161. You must remember that your facts and figures have to be subordinated to the purpose you have in mind; for example, in writing an editorial or in writing a form letter. Those of you who are good mathematicians have an excellent opportunity to improve your research papers by using statistics in charts or graphs. Perhaps you would like to prepare a research paper on a topic of your own choosing. In doing this, keep in mind the suggestions made in Chapter 6 and in this paragraph.

### *For Accuracy in Writing*

Here is another opportunity to make sure that troublesome words don't trouble you. Review last week's lesson on pronouns so that you write *theirs* and *its* as automatically as you write *his* or *hers*. Since you understand why these forms are correct, you should train yourself to use them without worrying about them.

You will find the rule for forming plurals, page 247, useful in writing either about *housewives* or *editors in chief*. Watch your possessives so that you know where to place the apostrophe.

### *The Pay-off*

Check list for your theme:

1. Have you a plan that you followed?
2. Is your opening sentence a door leading into the whole theme?
3. Did you leave out details that do not add to the general effect?
4. Look this theme over carefully for capital letters. The first word of every sentence needs a capital. Proper nouns are capitalized. If in doubt about any word, consult your dictionary, or see pages 270-273 of this book.
5. Are your themes showing variety in sentence structure? The following constructions should appear in your writing:

simple sentences

compound sentences

participial constructions

complex sentences

Use these consciously until they come naturally.

- *The proof of the pudding is in the eating.*  
*Your theme is your pay-off.*

## **SPEAKING YOUR IDEAS**

### **MAGAZINE SURVEY**

Nowhere is the American respect for individual freedom of choice more in evidence than in the hundreds of magazines that are published for people of every age and taste. These magazines



range from the learned quarterlies published by a university press to the pulps that carry sensational stories. In between are magazines for serious readers like the *Atlantic Monthly* or *Harper's*, magazines for specialists like the *English Journal*, or the publications of the American Medical Association, magazines for the housewife, magazines for the sportsman, magazines that primarily carry stories, magazines for small children—you can go on and on. To satisfy the public's wish to keep informed, many magazines composed of condensations of articles that appeared earlier in other magazines are now available.

How well informed are you as to the number and kind of magazines published here in the United States? For your next oral assignment turn the class into a committee of the whole and let each student report on a magazine. In this assignment, do not include comics, pulp magazines, or the movie magazines.

How can you best understand the nature and purpose of a magazine? A mere glance through the magazine will not tell you, nor will the titles do more than offer you a clue. Illustrations and titles will be useful in some cases, but in others they may be misleading. You will have to read the articles and the stories if you want to know about the magazine.

Since it is impossible to read everything that is in many magazines for one week's assignment, you will have to do some sampling. To sample a piece of writing, you must read just enough to let you know the subject and the way in which the author approaches it. You will find that an author, in most articles, uses one of two approaches: he has information which he wishes to give you on a subject that he finds interesting, or he is trying to persuade you to think as he does.

The vocabulary level of a magazine is a guide to the public it is meant for. Are the words very simple? Are there many slang expressions? Is the language the kind that you would use in class or in conducting a club meeting? Do the words seem so difficult that only college graduates could understand them?

If the magazine is composed almost entirely of stories, the characters in the stories, particularly the heroes and heroines, will give you some hint as to the type of reader the magazine is designed for. People, as a rule, like to meet characters in stories who are about their own age and who are having the same experiences that they are having. For example, the teen-agers like to read magazines that tell about boys and girls of their own age. They now have their own magazines as do the grownups.

Most magazines have special features. Literary magazines carry columns on books and authors; news weeklies have an editorial page; household magazines present pages written by feature writers on particular services.

How can you present your opinion of a magazine to the class? What should you include in your talk if you are to give a complete appraisal of the magazine you have examined? These are the items:

1. Title and publishing company. Date of issues.
2. Size and make-up. Double or single column, size of margins, size of print, illustrations or ornamental lettering, number of pages.
3. Articles or stories carried. Number of important ones.
4. Subjects treated.
5. Special features.
6. Your opinion of the story or article you read completely.
7. The language level of the magazine.
8. The reader for whom the magazine is intended.

Since the purpose of this assignment is an important one—to encourage students to make discoveries by themselves—the class record of the magazines read should be posted in the classroom and in the library for future reference. If your teacher agrees, some of you may even decide to submit magazine stories and articles as a book report.

The class record should look like this:



## MAGAZINE SURVEY

Conducted by English Class XX

April 20, 19—

Magazine (ISSUE)	Title of Article and Subject	Rating*	Report made by (STUDENT'S NAME)
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\* You will want to be more definite than simply to say that an article is *good* or *interesting*. Synonyms for *interesting* are *stimulating*, *thought-provoking*, *readable*. Synonyms for *good* are *pleasant*, *enjoyable*, and for *very good* you have *excellent*, *first-rate*, *remarkable*, even *exciting*. You may use phrases such as *adventures in surgery*, *adventures in gardening*, *a well-told story*.

*Judging the Recitation*

1. Did I find an article in which I was interested?
2. Was the magazine one that I had not examined before?
3. Did my talk give definite information about the magazine?
4. Was my talk well organized?
5. Did I consult the dictionary for the correct pronunciation of unfamiliar words?
6. Did my report make an interesting contribution to the survey?
7. Did I deliver my speech well?

## AIDS TO COMMUNICATION

## QUOTING OTHERS

*Quotations; Capitals*

You recall that the principal use of quotation marks is to set off the exact words of a speaker from other words, whether in the same sentence or not.

"If you are ready," said the captain, "you may fire."

Commas are used to separate the controlling words, *said the captain*, from the speech; and you see that two sets of quotation

marks are needed because the speech is broken. Note also that the first of the controlling words is not capitalized, since it is only a part of the sentence.

The first word of the speech is capitalized, however, whether it begins the sentence or not.

The sergeant replied, "We are ready, sir."

If the two parts of a speech preceding and following the controlling words are independent clauses, use a semicolon or a period before the second part of the speech.

"Here come the noisy ones," he said; "let's go."

Note that only a comma is used between the first clause and *he said*. The semicolon follows *he said*, though of course the second half is just as closely related to *he said* as the first half. Both are used as the direct object of the verb *said*. Let's prove it.

He said, "Here come the noisy ones; let's go."

Of course a period could take the place of the semicolon in either sentence above. The word *let's* would take a capital *l* in that case.

"They are coming," said he. "We aren't at home."

The semicolon is perhaps to be preferred to the period in sentences like those above.

If the first half of a broken speech is a question or an exclamation, use the appropriate mark before *he said*, and a semicolon or a period before the second half.

"Where are the others?" asked Parker. "We need help."

Commas and periods are placed inside quotation marks whether the meaning would place them there or not. Other marks are placed outside if they belong there.

Do you know who said, "To be or not to be"?

The quotation above is not the question; hence the question



mark is outside. If the entire statement is a command, you may have an exclamation point outside.

Begin at once with the words, "The ship was cheered"!

One mark of punctuation at the end is generally enough, but you might need two in such a case as this.

Who said, "Beware Macduff!"?

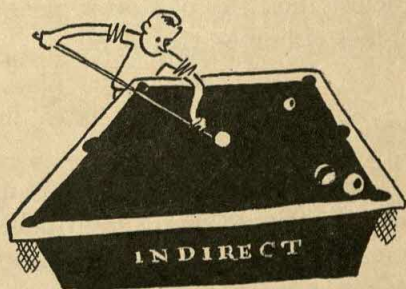
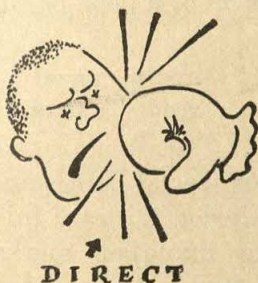
Punctuate and capitalize the following sentences:

1. After the party is over said the hostess perhaps you'd like to stay and help clean up
2. Do you want to spoil the party at the beginning inquired Betty we can't have fun throwing things if we're to clean them up
3. The hostess replied you may throw things if you don't aim at the windows
4. Put that down she yelled did I say that you might throw lamps and pictures
5. Who began this party by saying I won't be naughty

Only the exact words of the speaker are enclosed in quotation marks. Often a speech is reported as though at second hand, with or without the introductory conjunction *that*.

He said *that he would be here*.

He said *he would be here*.



You must distinguish between direct and indirect.

The last sentences on the preceding page are called *indirect discourse*, not a direct (or exact) quotation.

DIRECT: He said, "I am coming."

INDIRECT: He said that he was coming.

Note the change of pronoun and time of the verb from direct discourse to the indirect, as well as the lack of a comma after *said* in the indirect.

Put the following statements into indirect discourse or vice versa, using quotation marks and other points of punctuation in the direct quotation:

1. The boys promised that they would mow the lawn.
2. They also said that I would have to pay them well.
3. They said that they would leave their appetites at home.
4. "You never feed us anyhow," the oldest continued.
5. "Do you think I'm that kind of person?" asked my friend.

If a speech is contained in another speech, single quotation marks are used to enclose the inside one.

"Mary, your mother said, 'Come home.'"

The teacher asked, "Who said, 'A rose by any other name would smell as sweet?'"

Note that the quotation within the quotation must begin with a capital.

Quotation marks inside others are more frequently used to enclose the titles of stories, poems, or chapters of a book or the names of homes, trains, etc.

"I shall come on the 'Black Diamond,'" wired the agent.

"For tomorrow," said the instructor, "read Tennyson's 'Maud.'"

Italics are being used more and more for special names and for titles, since there is less likelihood of confusion. Titles of full-length books are seldom distinguished by quotation marks, italics being preferred. On the typewriter or in script, use underlining for italics.



Punctuate and capitalize the following sentences:

1. Professor inquired the pupil was it you or general Pétain who said they shall not pass
2. I'm not guilty replied the professor Dante and I said all hope abandon, ye who enter here
3. Who are you what do you want demanded the gatekeeper there's no one here
4. Came the reply we want you don't give the usual cry help murder police
5. Repeat for the class the stanza beginning our birth is but a sleep and a forgetting said the instructor and then the stanza beginning we look before and after.

In a sentence like Number 4, above, a colon (:) is perhaps better than a comma after the word *reply*. If the introductory words are formal or abrupt, or if the ensuing speech is long, a colon is often preferable to a comma.

A long speech sometimes extends through more than one paragraph. In such a case, quotation marks are used as a reminder at the beginning of each new paragraph, but not at the end of any except the last paragraph.

Divide the following passage into paragraphs, starting a new paragraph for each change of speaker and also for narrative or descriptive material unless it is very closely related to a speech. If the speaker is performing the action in a following or preceding sentence, and if the sentence is short, the two may be together; but speeches are generally in paragraphs by themselves.

There was loud knocking at the door, but the head of the house sat by the fireplace saying nothing. He did not move toward the door. "Is there anyone at home?" came a voice from outside. The storm and wind were so loud that the voice was scarcely audible. "Gr-r-r," growled the dog by the fire. "Is there anyone at home?" "Gr-r-r." The door opened, and a rain-drenched stranger came inside. "Close the door," growled the owner, without moving. The dog had glided

toward the door, growling fiercely. "Call off your dog," yelled the stranger. The host said nothing, even though the dog was now leaping at the stranger's face. "Call off your dog!" "Here!" growled the master, still not rising. The dog slunk back with a fragment of torn coat sleeve in his teeth. "Are you Mr. Heathcliff?" "Uh." Is this the way guests are received in this country?" "Uh." "Why," said the stranger, next day to a neighbor, "has Mr. Heathcliff become so brutal?" "He has been cruelly treated by life."

→ Additional drill on page 485.

You do not forget to capitalize your own name or the names of other people, of cities, states, countries, rivers, etc., as well as special names for particular buildings, ships, airplanes, etc. All such words are *proper nouns*. *Common nouns* (a river, an airplane, a man, a city) are names applied to all or any of a class or group of things, and are not capitalized.

PROPER NOUNS	COMMON NOUNS
New York City	a city
Main Street	a street
the Drake Building	a building
New Year's Day	a new day
the Baldwin School	elementary school
my Aunt Jane	my aunt
Dr. Johnson	a doctor
with Captain Jones	a captain
the Civil War	a recent war
the Ural Mountains	a high mountain

Courses of study are not generally capitalized unless derived from proper names, as the languages are: *algebra*, *chemistry*, *English*, *Spanish*, *Latin*. But all names of courses are capitalized when used as specific courses: *Algebra II*, *Engineering Drawing*, *History 104-5*.

Capitalize, also, adjectives derived from proper nouns: a *French* book, an *Indian* girl.



You, of course, are sufficiently fond of yourself to capitalize the pronoun *I*. Capitalize, also, the interjection *O*. The word *oh* is not capitalized unless it begins a sentence or a speech, as it often does. *Oh* is generally used to express pain or surprise, whereas *O* is used in direct address: "O wild west wind"; "Hear, O King, the plea of innocence!"

Note, above, that *O* takes no comma. The exclamation *oh* generally takes a comma or an exclamation point: "*Oh! oh! you brute! Oh, Bluebeard, you villain!*"

Capitalize terms of family relationship and titles when used *with the name* or when used alone *in place of the name*, but not when used in a general sense.

May I come in, Captain?  
Here is your tea, Mother.  
How are you today, Uncle?  
BUT: Where is your uncle?

Titles, such as mayor and governor, may be capitalized in usage if they indicate that the person is THE mayor or THE governor.

We shall now hear our great leader, the Governor.  
Let us all hail the Mayor.  
BUT: Who was mayor in 1940?

Capitalize all appellations of the President of the United States, such as the President, the Executive, and Great Father. Also capitalize President-elect and the Presidency.

The President likes the Presidency so well that he is running for re-election.

Choose the accepted word for standard English from the parentheses in the following sentences:

1. Patterson (college, College) is located in Park (city, City) at the end of Maple (boulevard, Boulevard).
2. This (college, College) is the ideal kind, as it is situated at the edge of a small (city, City), not too near the center of activity.
3. Your (uncle, Uncle) reminds me of (uncle, Uncle) Jerry.

4. I'll help you, (grandma, Grandma).
5. Will you have some (italian, Italian) spaghetti or some good (china, China) tea?
6. On the (fourth, Fourth) of July we celebrate Independence (day, Day).
7. Jane said, "(ask, Ask) me some questions about the (history, History) of England."
8. I prefer (physics, Physics) to (english, English).
9. "What should I take, (father, Father)?"
10. Her father replied, "(you, You) should take (astronomy, Astronomy) if you can get it, and if you do well in (geology, Geology) (one, I), take more of that subject."

Capitalize the first word and all important words of titles of books, newspapers, compositions, etc. Prepositions and the articles (*the*, *a*, and *an*) and short conjunctions are considered unimportant and therefore need not be capitalized.

*The Track of the Cat*  
*Ten Nights in a Barroom*

Capitalize names of the Divinity, as well as the pronoun *He*, referring to the Divinity. Also capitalize the word Bible and other names for it (the Scriptures, the Good Book); and also parts of the Scriptures (the Book of Psalms, Revelation).

Capitalize names of pagan deities—Jupiter, Juno, Mars—but do not capitalize the pronouns referring to them.

Capitalize the first letter of each line of poetry unless it was written originally without a capital.

Capitalize abbreviations of proper names. Capitalize initials of proper names and also use periods after initials and abbreviations.

Mrs. B. L. Jones

Capitalize days of the week and months of the year, but not the seasons.

*On Wednesday, March 21, spring begins.*



The directions are not capitalized except when used as the names of sections of the country or the world.

The *Middle West* seemed to be far *west* of us years ago.  
Let's go *south* for the *winter*.

Capitalize the first word of the salutation and of the close of friendly and business letters: *Dear Mary*; *My dear Mr. Buckley*; *Very truly yours*.

Choose the accepted word for standard English from the parentheses in the following sentences:

1. The month of (march, March) is divided between (winter, Winter) and (spring, Spring).
2. *Two (years, Years) before (the, The) (mast, Mast)* is a realistic story of hardship at sea.
3. The (*sky cruiser, Sky Cruiser*) is about to take off for (south, South) America.
4. The Glendale (apartments, Apartments) are being sold by Morton and (company, Company).
5. The (bible, Bible) is the most popular book of all time.
6. The town of Patton's (corner, Corner) has only one street, which is unnecessarily called Main (street, Street).
7. Is Thursday the first day of the (new year, New Year)?
8. Here we are, (uncle, Uncle)! This is my (friend, Friend) Sylvester. Syl, this is my favorite (uncle, Uncle).
9. That is (captain, Captain) Montgomery. He was a (lieutenant, Lieutenant) until yesterday.
10. We shall all rise when the (superintendent, Superintendent) enters.

#### REVIEW EXERCISE

In the following sentences, supply capital letters and quotation marks and other marks of punctuation where they are needed, and cancel incorrect ones:

1. If superintendent Case says that, "He will help us," tell him that we'll expect him any time next Spring, but that we want him at eight o'clock Tomorrow, wednesday, the Seventeenth of October.

2. New York City is famous for such wonders as the Empire State building and the museum of natural history.
3. When uncle Tom arrives, ask him, "How he liked his trip through the west?"
4. Mr. president, said the chairman, we have confidence in your leadership of the united states of America.
5. I will do my best replied mr. Johnson no one can do more.
6. My Cousin lives ten miles South of the Border of Canada.
7. Are you the person who said we all love english?
8. We covered the period of world war one in professor Watson's history three class.
9. Did father look at the house for sale on Parker avenue?
10. Pembroke college is a part of Brown university.

#### MASTERY TEST

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Choose the accepted expression for standard English from the parentheses in the following sentences:

1. Did World War II end in Europe first or in the (far east, Far East)?
2. The teacher asked, "Who said, ('we, 'We) have met the enemy, and they are (ours?', "ours' "?, ours'?)"
3. The close of his letter is always "Sincerely (yours, Yours)."
4. Will you give me a dime, (grandpa, Grandpa)? I feel as though I hadn't had ice cream all (summer, Summer).
5. Go down Blake (street, Street) and draw money from the First National (bank, Bank).
6. Where is the boy who bragged that (he, "He) hadn't (studied, studied"?, studied?)
7. Do you remember who said, "I will always do my (best?", best"?)
8. If you see (corporal, Corporal) Hansen, tell him that the (sergeant, Sergeant) wants to see him.
9. "Where are you?" asked Genevieve; ("we, "We) need a light."
10. Culver (city, City) opened its festival on the first (saturday, Saturday) of (spring, Spring).



11. The (commandant, Commandant) ordered that ("You, you) drill all of the (squads, Squads) in (company a, Company A) in squad movements.
12. Our text is taken from the (book, Book) (of, Of) (mark, Mark) in the (new, New) Testament.
13. When (dr., Dr.) Matthews comes, tell him that we have engaged another (doctor, Doctor).
14. "Ladies and (gentlemen, Gentlemen), the (president, President) of the United (states, States)!"
15. The Ohio State (university, University) is located in the middle of the (middle, Middle) (west, West).
16. "Have you read Shelley's 'Ode (to the, To The) West (Wind?')', Wind?")
17. When (aunt, Aunt) Flora visits us, we hear all about our other (aunts, Aunts) and (uncles, Uncles).
18. My assistant said (that, "that, "That) he would be here (soon, soon").
19. I have credits in (chemistry, Chemistry) and (german, German) to make up.
20. New Year's (day, Day) will be celebrated in a conservative manner, (mother, Mother).

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→ Additional drill on page 485.

## SPELLING

### GROUP X

principle

privilege

restaurant

schedule

receipt

reference

religious

science

secretary

truly

### DICTATION

1. It is not the money; it is the principle of the thing.
2. It is a privilege in this country to choose our own religious service.
3. I have reference to the receipt you have for ten dollars.
4. Our schedule did not allow us to stop at that restaurant.
5. The secretary for the science department signed all letters "Yours truly."



Logic is your best tool for solving a problem.



# chapter 12

## HOW TO THINK ABOUT A PROBLEM

### THINKING YOUR THOUGHTS

This chapter will try to explain some of the skills involved in thinking. Exercises requiring thought will take the place of a theme assignment.

#### *Organization*

One of the skills involved in thinking is learning to see the relationship among parts. In this respect, think of a jigsaw puzzle. To put it together logically, one must perceive how one part is related to another part. In real life the same situation often confronts us; that is, we are faced with a group of scrambled facts and opinions which we must organize before we can make any sense out of them or think about them.

Suppose a young man is faced with the problem of thinking about what he should do as a life's work. If he has not trained his mind to organize, his mind wanders back and forth over his life and problem something like this.

I received a *B* in advanced algebra.

I don't like my English teacher.

My father drives a bus.

It would be nice to go to college and study art because I enjoy visiting the art museum so much.

My uncle is a businessman and has offered me a job in his store when I finish high school.

I do like to travel and swim.

Lucy is a nice girl and will probably go to the prom with me.

Since my father didn't go to college, why should I?

Many college graduates are not able to get jobs.

It certainly is a rainy day today.

I think I'll get a job as an executive in some big business.

You see, he has come to a conclusion, which is one purpose of thinking; but he arrived there apparently by magic, certainly not by any logical process of thinking.

Organize his ideas for him. Then he can see what should be left out and what should be added. His problem is: What has my background prepared me to do as a life's work?

### *Choosing a Vocation*

- I. Background
  - A. Father a bus driver
  - B. Uncle a small tradesman
  - C. Family non-college people
- II. Hobbies and interests
  - A. Swimming
  - B. Art
  - C. Travel
  - D. Social life
- III. School record
  - A. Good mark in algebra
  - B. ? ? ? (He needs more facts here.)
- IV. Personality
  - A. I do not get along with one teacher.
  - B. ? ? ? (He needs more facts here.)
- V. Results of aptitude tests
  - A. ? ? ? (He has no information here at all.)
  - B. ? ? ?
- VI. Jobs available for a high school graduate in my community
  - A. ? ? ?
  - B. ? ? ? (Facts needed.)



As you can see, there are huge holes in his thinking. These holes show up plainly when the material is organized, just as holes in a sock show up when you put your foot into it. Only after he has gathered all the information needed will he be able to say with conviction, "I should do this job," or "I should prepare for that other job."

### *Practice in Organization*

Each of the following groups contains a list of seemingly unrelated facts. Your task is to put them together in the form of an outline that is logically organized. The first one is simple, but the others grow more complicated. Three types of outlines are shown below. Use a two-level outline only.

ONE-LEVEL OUTLINE	TWO-LEVEL OUTLINE	THREE-LEVEL OUTLINE
I. — — —	I. — — —	I. — — —
II. — — —	A. — — —	A. — — —
III. — — —	B. — — —	1. — — —
	II. — — —	2. — — —
	A. — — —	B. — — —
	B. — — —	II. — — —
	III. — — —	A. — — —
	A. — — —	B. — — —
	B. — — —	1. — — —
		2. — — —

#### GROUP I. TITLE: *Animals*

Tiger  
Cow  
Meat animals

Muskrat  
Water animals  
Lion

Deer  
Land animals  
Beaver

GROUP II. TITLE: *Rats*

Fish	1500 baby chicks a night
Meat	Fruits
Main species of rats	Rats annually eat as much
Vegetables	grain as 265,000 average
Grain	farms can produce
Foods of rats	Climbing rats
Costs of rats to producers	Poultry raiser—\$10,000 worth
Norway—a burrowing rat	of feed yearly

GROUP III. TITLE: *Difficulties in Planning a Career*

Jim wants you to study art	Ten years for medicine after
Seven years for lawyers	high school
The training and money re-	Aviation
quired for professions	Movies
Glamorous occupations con-	Father dislikes plumbing
fuse one	Five years of higher education
Parents, friends, and rela-	for teaching
tives try to influence one	
Aunt Jane likes nursing	

GROUP IV. TITLE: *Leadership*

Transformation that leaders	Loyalty
make in world, gradual	Those who formulate an issue
Qualities of a leader	and interest others in it
Courage	Remake by their discoveries
Understanding	the social environment
Leadership of scientists	Those who act as spearhead of
Kinds of leaders	idea already formulated
Tact	

## FORMS OF THOUGHT

*Induction and Deduction*

In order to appreciate modern thinking, you have to consider the meager thinking in the world before early men invented the



syllogism, proof, disproof, example, induction, and deduction. Don't be frightened by these new words. *Proof*, *disproof*, and *example* you already know; the others will be explained.

Back in those primitive days a man went around in a kind of mental fog. To guide him in his hunting and fishing and in his human relations, he had only the weirdest kind of ideas. He believed in ghosts and spirits of various sorts. If he made a kill while hunting, he believed that a god was being kind to him. If he suffered from a painful stomach ache, it never occurred to him to connect his eating of spoiled meat with his trouble; he believed that an evil spirit was in his body. Why the spirits were good or evil he did not know, and he dared not ask for fear of offending them. As a result, he thought of himself as surrounded by good and evil spirits who helped him or hurt him without cause. He mentally crept through his world in a fog of fear, never knowing when or how he might insult a spirit and thereby bring destruction upon himself. A modern child's mind is somewhat like that.

Then slowly but surely a few brave thinkers began to let light into this fear-choked world. They began to organize their experiences, to see cause and effect, to understand the relationship between things. And finally they invented a logical scheme of thinking known as the syllogism. Here is an example of this famous thinking tool:

MAJOR PREMISE

(GENERAL STATEMENT): Wooden houses can be burned.

MINOR PREMISE

(PARTICULAR STATEMENT): Mr. C's house is wooden.

CONCLUSION: Therefore Mr. C's house can be burned.

This invention changed thinking from a confused mass of emotions and prejudices to order and clarity. The modern world is largely the direct result of the use or misuse of this invention. It will bear closer examination.

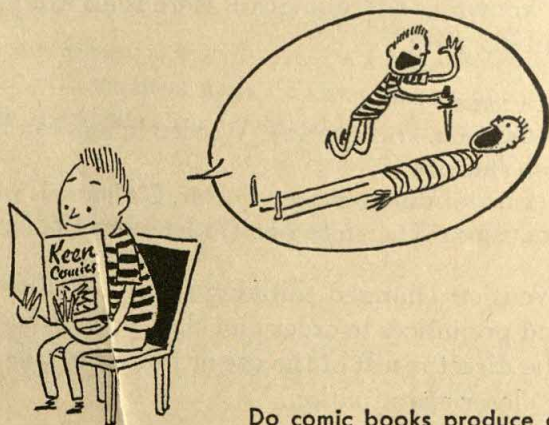
Before you can make the *general statement*, you must have enough facts, enough instances, to be sure that this statement is true. A thinker would first build a dozen or so wooden houses in his laboratory and set a match to them to see whether they all burned. If they all burned, then he would be convinced of the proof of his general statement.

The next step is to make sure that the *particular statement* is also true. Here the thinker would apply all kinds of tests to Mr. C's house to convince himself that it is really made of wood.

He would now be in a position to say that Mr. C's house can be burned. And as a last step he might even put a match to Mr. C's house to test his conclusion.

This method of thinking by syllogism is known as *deduction* (the word means "lead down from"), because the thinker is leading down from a general proposition to a particular case. However, when he is gathering facts to form the general statement, he is going in the opposite way; that is, he is going from particular cases to a general statement. Such a process is called *induction*—a leading into.

Of course, in ordinary thinking you do not go through all these steps. When the young father makes a statement that crime comic books have such an evil influence that he will not



Do comic books produce crime?



allow his child to read them, the only part of the syllogism he is mentioning is the general statement:

MAJOR PREMISE: Crime comic books have an evil influence on children.

MINOR PREMISE: My son is a child.

CONCLUSION: Therefore these books will have an evil influence on my child.

Before the father makes his general statement, however, he ought to do some inductive thinking; that is, he ought to collect enough facts to prove that crime comics cause children to be criminals. He must show in hundreds of instances that young people turn to crime because of the influence of the comic books. If he can do this, then he may say with conviction: "Crime comic books have an evil influence on children." Otherwise, he is jumping to false conclusions, as is evident in a syllogism of this type:

MAJOR PREMISE: Pansies are plants.

MINOR PREMISE: Corn is a plant.

CONCLUSION: Therefore corn is a pansy.

In the case of the wooden houses, you can very easily collect the facts about their inflammability, but when you are faced with gathering facts about human beings, you have difficulty. Suppose a boy has read twelve dozen crime comics and then steals a car and a gun. How can you be sure that the stealing was caused by the comic books? Crime can also be the result of desire for recognition, of the lack of proper food, of a twisted mind. In the old story of Chanticleer, the rooster noticed that for many mornings in succession the sun rose just after he had finished crowing. He concluded that his crowing caused the sun to rise and worried for fear of what would happen to the world if he should catch a cold and be unable to crow. Human beings often make the same mistake when choosing the causes of events or tendencies.

A great deal of your thinking about your problems, then, is concerned with gathering enough facts to be able to make a general statement—a major premise. This is hard work, and many prefer to make up a general statement without bothering with the facts. They allow their prejudices, their emotions, and their laziness to do their thinking for them; they revert to a primitive manner of thinking.

### *Practice in Induction*

Here you will find a list of facts. Below these are several possible conclusions you might make on the basis of the facts given. First consider the facts and then choose the *one* conclusion that is possible on the basis of the facts. In your class discussion after you have chosen your conclusion, explain why you chose it. Consider each group separately.

#### GROUP I

##### FACTS:

1. Mary has a good personality and is very pretty and popular.
2. Joan with only a good personality is popular.
3. Marilyn is really beautiful but never had a date.

##### CONCLUSIONS:

1. All pretty girls are popular.
2. Popularity depends upon the right personality.
3. Popular girls have not only good looks but also the right personality.

#### GROUP II

##### FACTS:

1. Whenever a rooster crows in any country, the sun always comes up.
2. Anybody can see the sun disappear in the west and come up in the east every morning.
3. The stars move across the sky at night just as the sun does during the day.



4. We know that the earth turns because the sun and stars seem to move across the heavens.

CONCLUSIONS:

1. The crowing of roosters causes the sun to rise.
2. The sun rises because the earth turns.
3. Each night the sun hurries around the underside of the earth and comes up on the other side in the morning.

GROUP III

FACTS:

1. A round ball casts a round shadow.
2. One round object casting a partial shadow on another round object will form a crescent on the shadowed object.
3. As an object moves over a curved surface, a fixed observer will notice it disappear slowly from the bottom up, like a ship going over the horizon.
4. I can see that the earth is flat because it stretches straight out to the horizon.

CONCLUSIONS:

1. The world is round.
2. The world is flat.
3. The world is square.

GROUP IV

FACTS:

1. When we stopped in a small town last summer for gas, the attendant asked all kinds of questions about us.
2. Whenever I visit my relatives in the big city, they always want to know everything about me.
3. When I visited several small towns in New England, the inhabitants paid no attention to me.

CONCLUSIONS:

1. All people in small towns are inquisitive.
2. Some people in small towns are inquisitive.
3. Inquisitiveness does not depend upon whether a person lives in a small town or a city.

## GROUP V

## FACTS:

1. Pansies are plants.
2. Corn is a plant.
3. Horses eat hay, which is a plant.
4. Horses do not eat flowers.
5. People eat wheat and rye, which are plants.

## CONCLUSIONS:

1. Plants are good for food.
2. Some plants are good for food.
3. Plants are good food for animals.

*The Pay-off*

Discuss these questions:

1. What is the difference between induction and deduction?
2. What is a one-level outline? a two-level outline? a three-level outline?
3. How many steps has a syllogism?
4. What is an example of a syllogism?
5. What kind of thinking is used in science, inductive or deductive?
6. How can you apply the principles of thinking to your day-by-day existence?

## AIDS TO COMMUNICATION

## THE RIGHT VERB

*Work with Verbs*

The difficult task of learning the forms of verbs can be shortened and made interesting by making a story of each of the difficult verbs, associating the element of time with the correct sound, and by giving objects or modifiers to the verbs. Moreover, since the very first form of a few verbs is the most difficult to keep correctly in mind, you need a helper to make it sound correct and natural. This helper is the *present participial form*, which is not always included in the principal parts.



Repeat the following statements, keeping the sound and the time, as well as the object or the modifier, in mind together.

PRESENT PARTICIPLE: I *am laying* the book down now.

PRESENT TENSE (time): Each day at this time I *lay it down*.

PAST TENSE: Yesterday I *laid it down*.

PAST PARTICIPLE: I *have often laid it down*.

The forms above are not the most difficult to remember, but, by contrast, they help with the following verb, surely one of the most troublesome little problems in grammar.

PRESENT PARTICIPLE: I *am lying down* now.

PRESENT TENSE: Each day at this time I *lie down*.

PAST TENSE: Yesterday I *lay down*.

PAST PARTICIPLE: I *have often lain down*.

When you catch yourself saying, "I am laying down to rest," you can ask yourself, "Laying what?" Then rehearse the story of the hens, as follows:

The hens *are laying eggs* now.

Each day at this time they *lay eggs*.

Yesterday they *laid eggs*.

They *have always laid eggs*.

When you are about to say, "He laid down," ask yourself, "Laid what? Laid the book down?" You will soon feel that *lay, laid, have* or *had laid* must have an object.

And remember that half of the battle with the verb *lie* is to get started with *lie* instead of *lay*. It is comparatively easy to remember to say, "I am *lying* down now," but extremely difficult to begin, "I *lie* down." Rehearse the entire story several times, always using the full sentences.

*Lay* the cat down, and let it *lie* there.

He *is laying it down*. It *is lying* there.

He *laid it down* an hour ago. It *lay* there all day.

He *has often laid it down*. It *has always lain* there.

The verb *lie*, meaning *to tell a lie*, is comparatively easy, but there is danger of misspelling the participle, for you may think that it is different from the verb *to lie* down. The spelling is the same.

I *am* not *lying* to you now.

I *do* not *lie* to you.

I *lied* to no one.

I *have not lied* to anyone.

One of the helpful rules of spelling, you remember, is that words ending in *\*ie* usually drop the *e* and change *i* to *y* before adding *ing*.

Observe the spelling of *die* (cease to live).

The flowers are *dying* now.

Each day at this time they *die*.

Yesterday they *died*.

They have always *died*.

On the other hand, *dyeing* (coloring) clothes is different.

I am *dyeing* clothes now.

Each day I *dye* clothes.

Yesterday I *died* them.

I have often *died* them.

Such a word as the one above can be very troublesome until it is seen in all its forms, but after one good look, you should have no difficulty.

Carry each of the following statements through the three remaining steps:

1. I am *frying* eggs now.
2. I am *trying* to cook now.
3. I am *crying* now.
4. I am *lying* down now.
5. I am *laying* the foundation of the house now.

Use the accepted form of the verb in parentheses in the following sentences. (*Do not write in this book.*)



1. Heavy frost . . . (lie) on the grass.
2. The barefoot boy went . . . (cry) through it to bring in the cows.
3. He had long ago quit . . . (try) not to cry at this ordeal, for he had been through it many times.
4. After he had aroused a cow, he warmed his feet where she had . . . (lie).
5. He then ran to where the next one was . . . (lie), chased her away, and warmed his feet.
6. He felt like . . . (die) when he thought of the long walk back.
7. Sometimes he . . . (lie) down in the last warm spot while the cows wandered along.
8. He often . . . (cry) aloud when his feet hit the frost again.
9. Sometimes he rode the last cow home, . . . (try) to keep his feet warm on her sides.
10. He felt better when he smelled the breakfast bacon . . . (fry) in the kitchen.

The verbs *to sit down* and *to set* the ladder up become easy to distinguish if the full story is told.

I am *sitting* down now.

Each day at this time I *sit* down.

Yesterday I *sat* down.

I *have* often *sat* down.

In the last sentence particularly, there is danger of shifting to *set*. The verb *set* is easy, once you are accustomed to hearing the same form throughout.

I am *setting* the table now.

Each day I *set* it.

Yesterday I *set* it.

I *have* often *set* it.

Another use of the verb *set*:

I am *setting out* on a journey now.

Each day I *set out*.

Yesterday I *set out*.

I *have* often *set out*.

The playhouse *is sitting* where you *set* it.

*Rise* and *raise* should be contrasted.

*I am rising* from my chair now.  
 Each day I *rise*.  
 Yesterday I *rose*.  
 I *have* often *risen*.

*I am raising* the window now.  
 Each day I *raise* it.  
 Yesterday I *raised* it.  
 I *have* often *raised* it.

Use the accepted word for standard English from the parentheses in the following sentences:

1. She is (lying, laying) down just now. She (lies, lays) down each day at this time.
2. What's wrong with her? I never (lie, lay) around. I haven't (laid, lain) down in the afternoon since I was a child. Yesterday she (lay, laid) down just before I came.
3. We used to (rise, raise) chickens here, but no one has (raised, risen) any recently.
4. The hens haven't (laid, lain) enough eggs lately. They seem to be (laying, lying) down on the job.
5. Let us (sit, set) down and (sit, set) up plans for the trip.
6. Who is that (laying, lying) out there in the garden?
7. He is not (laying, lying) down. He is (sitting, setting) there, (sitting, setting) out cabbage plants.
8. The plants seem to be (dying, dyeing). They are (lying, laying) flat on the ground.
9. No, they will not (die, dye). They will (rise, raise) again gradually.
10. I am not (lying, lieing) to you. I have (died, dyed) suits for years.

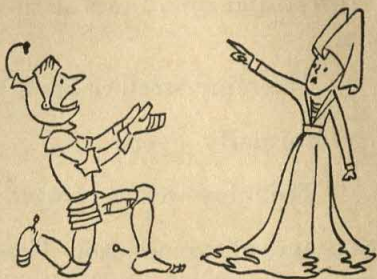
Be careful not to use the verb *leave* for *let*.

Will you *let* (not *leave*) me have some of those papers?  
 My mother *let* (not *left*) me come out an hour ago.





"Let me see,"  
says he to me.



"Leave me and go.  
I tell thee, No!"

With such usage as that above, you should have no difficulty; but in some cases the two usages are more difficult to distinguish. *Let* means to *allow*. *Leave* means to *depart from*.

*Let* the door *stay* open.

*Leave* the door *open* as you go out.

He *left* the car *standing* there.

He *let* the car *stand* there.

The principal parts are easy: *leave, left, left; let, let, let*. The borderline usage *Let me alone* is acceptable, meaning *Let me be alone; don't bother me*.

Another verb that is often overworked is *learn*, when misused for *teach*.

Let this experience *teach* (not *learn*) you something.

Avoid the use of *except* for *accept*.

I will *accept* all of the books *except* the damaged ones.

*Except* is generally a preposition. When it is a verb, it has the same meaning—that of excepting, *leaving out*.

There is not a good book, this one *excepted* (participle), in the lot.

*Affect* and *effect* are often confused. *Effect* is generally a noun.

The rainy weather has a bad *effect* on my health.

*Affect* is usually a verb.

The rainy weather *affects* my health unfavorably.

Both usages above are easy. The difficulty comes with the use of *effect* as a verb. As such, it indicates a greater change than *affect*. The latter word means *to have influence upon*. *Effect*, as a verb, indicates a *complete change*.

This invention will *effect* a revolution in the building industry. It will do more than *affect* the business favorably.

The first medicine *affected* me somewhat, but the second *effected* a cure.

Use the accepted verb for standard English from the parentheses in the following sentences:

1. His experience in the country (learned, taught) him a thing or two.
2. (Leave, Let) me have a pencil, please.
3. Previously he was not willing to (accept, except) advice.
4. He had been advised to (let, leave) the dogs eat in peace.
5. The man's orders had no (affect, effect) on the boy, but the dog's bite (affected, effected) a complete change in his attitude.
6. (Leave, Let) us friends in privacy.
7. Here was the first creature that seemed unwilling to (let, leave) him have his way.
8. The new government (affected, effected) a complete change in our way of life.
9. He now (accepted, excepted) the man's opinion as being important.
10. (Let, Leave) all of the windows open when you go out and (let, leave) them remain open all day.



## REVIEW EXERCISE

Choose the accepted verb for standard English from the parentheses in the following sentences:

1. You had better (lay, lie) the pen down and let it (lay, lie) there.
2. Be sure that you (sit, set) the table just as Mother has always (sat, set) it.
3. Let the dish (sit, set) in the center, where it (set, sat) yesterday. It always (sits, sets) there out of reach of the children.
4. Children should (raise, rise) their hands before they (raise, rise) to make a long speech.
5. The scolding (affected, effected) the child only mildly, but the sharp tones had a very noticeable (affect, effect) on the dog.
6. You shouldn't (leave, let) him become nervous or disturbed. Never (leave, let) him without a kind word.
7. The dog's unhappiness (learned, taught) me not to speak sharply to sensitive creatures.
8. We'll (accept, except) your help, your money, and anything (accept, except) your advice.
9. If the temperature hadn't (rose, risen), I'd have (sat, set) at home all day.
10. I would have (died, dyed) my hair, but I had no color (accept, except) blue.
11. Don't (leave, let) the car out there in the sun.
12. Your toys (laid, lay) in the grass all last night.
13. The value of your property (raised, rose) each year.
14. The war (affected, effected) the price of everything.
15. It (affected, effected) a revolution here in our manner of living.

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MASTERY TEST

---

Use the accepted form of the verb in the parentheses in the following sentences:

1. Plans were . . . (lay) for this building before prices . . . (rise).
2. We have always . . . (set) a good example.

3. We have never . . . (cry) about our misfortunes, nor . . . (lie) to you about our accomplishments.
4. We have never . . . (sit) idle nor . . . (lie) asleep after seven o'clock.
5. We have always . . . (rise) on time and have . . . (try) to do our duty.

Choose the correct verb from the parentheses in the following sentences:

6. You shouldn't (leave, let) the poor dog go hungry so long, nor (leave, let) him in the house alone all day.
7. A pathetic cry (raises, rises) from the cellar where he is (laying, lying) alone.
8. Loneliness (affects, effects) his nervous system badly.
9. You can't (learn, teach) him tricks in such a state.
10. Howling (accepted, excepted), he doesn't know any tricks.
11. Kind treatment (affected, effected) a complete reversal of his attitude.
12. You have always (sat, set) high standards but haven't (raised, risen) to the occasion.
13. You have always (left, let) yourself coast along easily.
14. Your energy has (laid, lain) at the same low level continuously.
15. I (accept, except) your apology for unintentionally (lieing, lying) about the income.

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→ Additional drill on page 487.

## SPELLING

### MASTERY TEST III

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Rewrite correctly the one misspelled word in each of the following lines:

- |                |            |              |
|----------------|------------|--------------|
| 1. absense     | acceptance | acquaintance |
| 2. alcohol     | analize    | apparatus    |
| 3. arrangement | benefited  | bureou       |



4. campaign	capital	(to) chose (to go)
5. colum	courtesy	desert
6. discipline	efect	experience
7. familiar	foriegn	freight
8. genius	governor	hight
9. journy	laboratory	license
10. loose	lose	mantainance
11. mileage	minimum	nickle
12. noticable	occurred	opposite
13. permanant	piece	possession
14. preference	principle	priviledge
15. reciept	reference	religious
16. resturant	schedule	science
17. secretary	truely	wholly

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Define the specific parts of any problem you consider.



# chapter 13

## THINKING

## ABOUT A PROBLEM

### WRITING YOUR IDEAS

Now that you have some insight into what thinking is, apply your skill to a definite problem. To show yourself the method, work through the sample problem below. Although such thinking may bring sweat to your brow, you will enjoy the activity as much as beating your rival school in basketball. Furthermore, this little game will be quite useful, because you must learn to think hard the rest of your life. Your interest in playing basketball or in beating Middletown Tech, on the other hand, will decline as you grow older. The rewards for hard straight thinking are indeed great.

#### STEP 1—*Noticing a problem*

You read in the newspaper that juvenile delinquency seems to be on the upswing and that one parent has flatly stated that children learn crime from the movies, the radio, and the comic books. Another parent insists that these entertainments have nothing to do with the problem. You also notice that the children of your neighborhood spend much time playing crime games and reading comic books. You now have a problem requiring thought: Does reading comic books cause juvenile delinquency?

STEP 2—*Defining the problem*

Before you go any further, you must isolate and define the various elements of the problem. You are, after all, not going to write a book on this, just two or three pages. You accomplish this isolation by making a study of comic books, leaving the radio and movies out of the picture. You discover that comic books are of various kinds: crime, the doings of teen-agers, history, animals, humor, etc. You make note of several of the crime comic books; the others obviously do not concern you. Next you ask yourself what is meant by juvenile delinquency. Does this term refer to a certain age group? What are the crimes included under the term juvenile delinquency? To answer these questions, you will need to consult a dictionary or a book on sociology or criminology at the library.

With this pruning accomplished, you are in a fair way to know exactly what you are going to think about. Your problem might now be stated thus: What are the effects of crime comics on people between the ages of six and eighteen?

Now, just as the time you were writing your research paper (see Chapter 6), you are in a position to draw up a tentative outline. Here is a sample outline:

## CRIME COMICS AND JUVENILE DELINQUENCY

PURPOSE: To prove or disprove that crime comics cause juvenile delinquency

- I. Definitions: By "crime comics" is meant those involving gangsters, gun play, and death.  
By "children" is meant persons aged six to eighteen.
- II. Facts showing causes of juvenile delinquency
  - A. (Here you need facts which show the relationship of crime comics and youthful criminals.)
  - B. (Consult the library for additional facts. See Chapter 6.)
  - C. (*etc.*)



### III. Opinions by experts

A.

B.

C. (*etc.*)

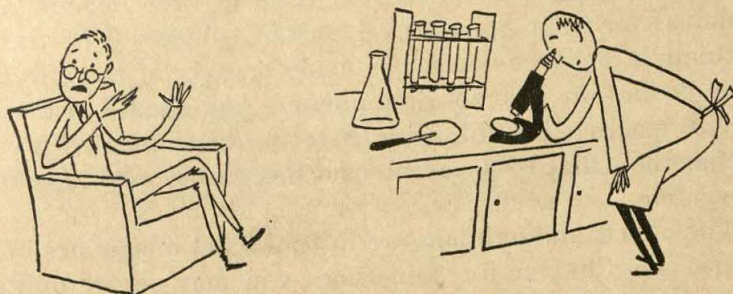
### IV. Conclusion, based upon the facts and opinions

NOTE: The proper use of an outline is to show you what you are looking for.

#### STEP 3—*Securing facts*

If you approached this problem scientifically, you would select two thousand or more children of ages ranging between six and eighteen and scattered all over the country in various kinds of homes. To half of those you would supply crime comics for a period of months or years; to the others you would not give any crime comics. At the end of a given time, you would then make a study of how many in each group had committed a crime. If you found that a majority of those reading comics had fallen into crime and that a majority of those not reading comics were apparently free of criminal tendencies, you would be in a position to say that crime comics might contribute to crime.

Such a study, however, is almost impossible to make. You therefore have to rely on studies already made. The library helps here. Many people have published books and articles on this problem. But you must distinguish between opinion and fact. You are interested in facts, not opinions. In the following



The armchair expert versus the fact finder

list, for example, which are the facts, which are the opinions, and which are a mixture of both?

1. Sixty per cent of the young people in reform school are readers of crime comics, a recent survey showed.
2. Crime comics are an evil influence and should be abolished.
3. I think they are vicious. Kids read them all the time and then go out and play games founded upon the stories.
4. The last five juveniles up for car stealing said they learned how to do it from the comics.
5. Of 200 children questioned, 190 were readers of crime comics, and 100 of these had a criminal record.
6. We weren't allowed to read anything like that in our youth. They certainly teach young people a great deal about crime.
7. All the youngsters on this street read crime comics, but I never heard of any of them getting into trouble.
8. The Police Commissioner says that crime comics are a very bad influence.
9. I don't think comics have anything to do with crime. Some boys are just bad.
10. Boys and girls learn what to avoid, not what to do, by reading crime comics.

#### STEP 4—*Considering opinion*

While it is true that most opinion is worthless to the thinker, there is one kind of opinion that you have to pay attention to, and that is opinion from authority. Since you can't all know or learn everything, you must from time to time depend upon specialists for your opinions on certain subjects. If a trained psychiatrist or psychologist has made a study of the effects of crime comics on juvenile delinquency, you should remember that he speaks with authority. You would rather believe his opinion than that of a parent who has made only superficial observation.

These facts and opinions are in books and magazines in the library (see Chapter 6). Sometimes you may secure opinions orally from people you know.



### STEP 5—*Considering causes and effects*

In the process of collecting facts and opinions, you must keep in mind two questions: (1) What are the causes of juvenile delinquency? (Possible answers: comics? home environment? inherited mental characteristics? anything else? When a man says that 60 per cent of the children in reform schools are crime comic readers, does that mean that the cause of their being in reform schools is the reading of crime comics? Or is there another possible cause?) (2) What are the effects on children of crime comics? Your reading in the library should furnish you with answers to these questions.

### STEP 6—*What can be done about it?*

It is of little value in this complicated world to isolate a problem, decide what its results and causes are, and then do nothing about it. If you decide that crime comics are contributing to juvenile delinquency, then you ought to have several remedies to offer. In searching for these, you should be able to find examples of what groups here and there in the nation have done. Have these attempts proved successful? Could they be tried in your community?

### STEP 7—*Presenting your report*

A sample final outline for your theme—

#### CRIME COMICS AND OUR CHILDREN

- I. The problem
- II. Definitions
  - A. What a crime comic is
  - B. What juvenile delinquency is
- III. The effects of crime comics on children
  - A. (facts and cases)
  - B. \_\_\_\_\_
  - C. \_\_\_\_\_
  - D. \_\_\_\_\_

- IV. Conclusion about the effects of crime comics on children
- V. Methods of remedying this evil (if it exists)
  - A. Experiments tried here and there
  - B. Suggestions

All this sounds difficult and complicated. That is true unless you go at it step by step until, like walking, the process becomes second nature to you. If a person is unwilling to learn how to think, however, his situation is deplorable: he becomes the prey of every emotion that crosses his mind; he is swayed in his opinions by anyone who can frighten him or appeal to his pride, hatred, or selfishness; he never knows what to believe because none of his opinions are based upon facts.

You will find below a list of problems with a few helps in the thinking process. Select one of these problems and prepare a written or an oral report to present to the class. It is not intended that these suggestions show the exact scope of your report. Once you have begun your thinking and defining, you will want to set down your own boundaries. Before you begin, review carefully the steps in thinking and the outline given.

### 1. Slum Areas in Cities

#### HELPS:

- a. Secure a definition of slum areas. Limit your study to your own city, to another city, or to a certain area of a city.
- b. Investigate the causes of the slum area. Economic causes? Something in the history of the area? The kind of people living there? What are the results? Crime? Poor health?
- c. What are the possible remedies? Has any other community tried these remedies? With what success? Could the remedy be tried in the place that you have chosen for your study?
- d. Gather opinions and facts, being careful to distinguish between them.
- e. Prepare an outline.



## 2. Juvenile Delinquency

### HELPS:

Find a good definition of juvenile delinquency. Secure several examples of it to illustrate your definition. Dig out as many facts as you can about its causes. Consider the opinions of experts on its causes. What remedies have been tried? What do the experts say about the value of these remedies? Draw up an outline.

3. What Are the Effects of Movies on Children?
4. Minority Groups in the United States
5. Cancer
6. Poliomyelitis
7. My Life's Work

### HELPS:

Define yourself; that is, tell what you are like, what skills and experience you have, what desires, likes and dislikes; record in school and at work; what experts say about you. Consider possible positions for yourself, the possible results for you of certain jobs, the reasons why you are interested in certain jobs.

Consider the necessary preparation for the job you want to do and the possibility of your being able to complete that preparation.

8. Do Young People Have Too Much Freedom?
9. Should the Faculty or the Students Control Discipline?
10. Should I Go to College?
11. Should the Voting Age Be Lowered to Eighteen?
12. What Is the Proper Dating Age?
13. What Are the Effects of Smoking on Young People?
14. Should Ability to Swim Be Made a Requirement of High School Graduation?
15. Should High School Students Attend Summer Camps?
16. What Are the Best Methods of Catching Fish?

17. Should an Open Season Be Declared on Does?
18. How Does One Go About Getting a Job?
19. How Much Control Should Parents Have over Their Children's Amusement?
20. Are Men Better Drivers than Women?
21. See your daily newspaper for other up-to-date problems.

## CAUTION:

1. If you use a quotation, be sure to give credit to the author. Consult Chapter 6.
2. As you build up your outline and do your thinking, check your work frequently with your teacher.

Now read Nancy's paper, which follows here. Has she followed an outline? Has she come to sound conclusions on the basis of tests given? Does she propose sound remedies?

*JUVENILE DELINQUENCY*

Juvenile delinquency, generally speaking, is a going astray of youth that is harmful to others; it is the failure of youth to do what is considered decent and proper by law-abiding society, or it may be the omission of acts that are thought to be right by society. A juvenile delinquent may, for example, break into a store and steal something. This, of course, is not only a crime against the proprietor of the store but is also a crime against society, because a law set up by the community has been broken. The term juvenile delinquency usually applies to such crimes, or less serious ones, done by youths in their teens. However, if early tendencies to crime are left uncorrected, quite often they grow to enormous proportions, and the person who was merely delinquent in his youth becomes a positive menace to society's peace and safety as an adult. It is important, therefore, to know the fundamental causes of juvenile delinquency, and thus to understand how to nip a potential criminal career before it has gone far.

Most experts agree that a sense of insecurity is one of the main causes. The youth may lack money or the feeling of being desired in this world. He may feel unloved, unwanted, and lonely. Trapped in



an unfriendly world, he decides he must gain notoriety or financial security by any possible means. He blames all society for his unhappy lot, and he will make society pay. It is known that there is a much higher percentage of juvenile delinquency in the poorer areas, where family life is not as it should be.

Of course, there are numerous environmental factors which contribute to delinquency. Crowded home conditions and lack of adequate recreational facilities force the person to reckless fun in the streets; schools are old and rickety; a lack of city-wide clubs makes the boy and his friends band together in rowdy gangs, which naturally cause trouble. The citizenry as a whole does not seem interested in the problem, although there are numerous organizations such as Juvenile Courts, Family Service Centers, Children's Aid Societies, County Boards of Assistance, and the American Red Cross, all of which are socially conscious. In Easton, Pennsylvania, the Juvenile Court handled 405 cases of juvenile delinquency in one year; the Family Service, 328.

Church and school, besides the home, are generally considered to be the most influential forces in juvenile guidance. Recently it was discovered that out of all Easton's delinquents, only 6.6 per cent were members of a church organization, and that only 12 per cent came from church-going families. The survey indicated that the good influence of the schools could be increased if the vocational program were expanded, and if additional courses in mental health and adult education were added.

Our task, therefore, is to do all that we can to provide the best facilities and maximum activity of the schools, to promote participation in church activities, and to increase the responsibility of parents.

NANCY S.

### *The Pay-off*

#### CHECK LIST

1. Instead of trying to avoid using difficult verbs, study them and use them on every possible occasion until you have mastered them. Here is the list you should be working on:

a. laying lay laid laid  
lying lie lay lain

- b. dying die died died  
dyeing dye dyed dyed
- c. sitting sit sat sat  
setting set set set
- d. rising rise rose risen  
raising raise raised raised
- e. Distinguish between *teach* and *learn*, *affect* and *effect*, *leave* and *let*.
2. In your theme, is your thinking based upon authoritative opinion? Are you sure of your facts?
3. Is your argument made more convincing by the use of diagrams and graphs?
4. Do you let the facts speak for themselves, or do you twist them to suit your idea of how things should be?

### SPEAKING YOUR IDEAS

#### DISSECTING AN ADVERTISEMENT

The relationship that ability in reading bears to straight thinking has been pointed out in a number of the lessons you have had this year. Besides the chapters on READING and THINKING, the work you have done in making a summary of an article (see Chapter 4, pages 93-95) has given you experience in distinguishing between the important ideas and the unimportant. You have also been shown that English skills have practical values for younger people as well as for older ones, whether there is a textbook to be understood or an examination to be written. This lesson is also designed to give you practical training, to help you dissect an advertisement.

From the days of the Romans down to this present age, the responsibility for a purchase has always rested with the man who buys. The Romans said, *Caveat emptor* ("Let the buyer beware."), and one of the best-known sayings of a popular motion-picture comedian was "Never give a sucker an even break." Nowadays, the seller does not stand in the doorway of



his shop and call to passers-by; he uses the medium of the advertisement to make his contact with prospective buyers. It is the advertisement, therefore, of which the modern buyer must *beware*. The copywriter, who prepares the advertisement, wants to make the 'article seem as appealing and desirable as possible in order to attract customers. The buyer must judge for himself, dissecting the copy and separating opinion from fact.

Observe how this is done. Read the following advertisement:

HEY, TEENS . . .

It's the *first* impression that counts!

Q. How can I stand out in a crowd?

A. Be visible but not voluble. Smart gals don't wear an *all*-red outfit, but pick the red up in a skirt or plaid cap. Incidentally, Smith's new tartans turn the trick of being both lady-like *and* eye-catching!

Q. How can I make a dent that first day back?

A. Easy—take a tip from the campus—be known as the gal who always has a touch of tartan about her. It's fatal to wear the same dress two days in a row, but with Smith's tartans and corduroys you'll look different every day! And they're guaranteed whistle-bait!

Q. What's the clue for all-year styling?

A. Keep them classic and well-cut. Smith's stylist (the only stylist who works *full time* on your clothes) picks these rich tartans and tough velvet corduroys for the casual but smooth look the entire semester.

Q. How to get Mom's budget approval?

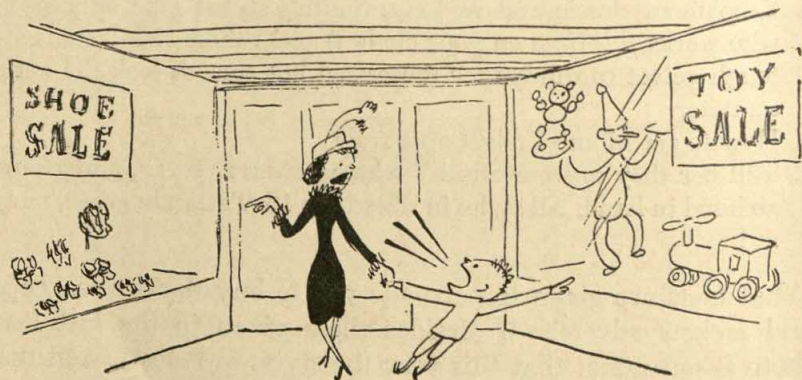
A. Tell her they're from Smith's where QUALITY, STYLE, and THRIFT go hand in hand. All styles in sizes 10 to 16. Tartan in green, navy, red.

What facts are given to persuade you to buy the dresses, caps, and jackets advertised? Besides those given in the last line, there is only one: that this year the styles are classic and that Smith's employs a stylist who works exclusively on teen-age

clothes. Any number of opinions are expressed, from the statement that you are not *smart* if you wear an all-red outfit to the conclusion that quality and thrift can go hand in hand. Examine that last statement for a movement. Is it true? Can you get good quality without paying for it? Another opinion expressed in the advertisement is really silly. Many girls wear the same dress two days in a row and are extremely popular. Is your mother as easy to convince as the copywriter thinks? Will a mere sales talk gain her approval? What phrases are planned to appeal to teen-agers?

### *Recognizing Good Advertising*

In dissecting the advertisement you have just read, you have found that you wanted facts, not the opinions of the copywriter, even though they were expressed in colorful language. A good advertisement tells the truth; it gives you the necessary facts with the minimum of opinion or word-coloring. Such straightforward advertisements serve a useful purpose in acquainting the public with the goods that are available in the stores. If you know what you want, for what purpose you want it, and how much money you can afford to spend on it, you will find that advertisements will save you time and money.



Buyers usually know what they want.



### *Preparing a Talk*

For your oral work this week choose an elaborately written advertisement and dissect it. You should name in your opening sentence the article advertised. Separate the facts from the opinions. Decide whether or not you think the opinions are sound. Give examples of phrases that are used to appeal to the reader.

You will find your advertisements in magazines as well as in newspapers. Try to find an illustrated advertisement. Your audience will be more interested in your speech if the illustration that accompanies the copy is large enough to be seen by the class.

### *Judging My Recitation*

1. Did I select an advertisement about which there was a good deal to say?
2. What were the facts stated?
3. What opinions were offered?
4. Did I explain why I agreed or disagreed with the opinions?
5. Did I show whether the advertisement attempted to mislead the buyer?
6. Did I speak clearly?
7. Did I hold the attention of my audience?

## AIDS TO COMMUNICATION

### MORE RIGHT VERBS

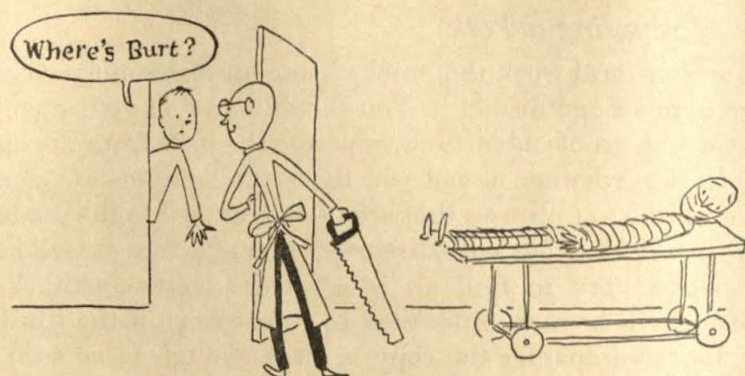
#### VERBS: PRINCIPAL PARTS

Repeated study of verbs at work is necessary if you are not to fall into such nonstandard habits as these that follow:

"Where's Burt?" "I *haven't saw* him."

"You don't want that car. It's *been drove* too much."

The speeches above were made by high school graduates. They used these forms through carelessness or because they had never mastered the vast and varied field of verbs. It is like a



Do not use saw for seen!

wilderness unless the verbs with similar forms are studied together. Here is a leader for one group.

*I am throwing* snowballs now.

Each day I *throw* some.

Yesterday I *threw* some.

I *have* always *thrown* them.

Practice the following verbs in the same forms: *grow*, *blow*, and *know*. Make complete sentences, expressing the time element in each of the four steps.

*Show* differs in one form.

*I am showing* pictures now.

Each day I *show* them.

Yesterday I *showed* them.

I *have* often *shown* (*showed*) them.

Be careful with the verbs above. Do not add *en* in the last form.

WRONG: throw-en, blow-en, show-en

RIGHT: thrown, blown, shown

RIGHT: broken, taken, shaken

Here is another group.



I *am shaking* my finger now.  
Each day I *shake* it.  
Yesterday I *shook* it.  
I *have* often *shaken* it.

In the same manner, give the forms for *take*, *forsake* (my family), and *partake* (of food).

The slight variations in the following verb should be noted:

I *am breaking* the ice now.  
Each day I *break* it.  
Yesterday I *broke* it.  
I *have* often *broken* it.

Now try *steal*, *weave*, *speak*, and *freeze* in the same forms as those above.

There are slight differences with *give*, *gave*, *given*. There are several dangers with the verb *choose*.

I *am choosing* my weapons.  
Each day I *choose* them.  
Yesterday I *chose* them.  
I *have* often *chosen* them.

Remember to spell *choose* with two o's, as we spell *moose* and *goose*. Spell *chose* like *those*.

Now you are in danger with the verb *lose*, which sounds like *choose*. Begin with the adjective *loose*: "You have a *loose* goose." You can now spell *loose* correctly, and can then force yourself to spell *lose* differently. (A *loose* goose *loses* its feathers.)

I *am losing* money now.  
Each day I *lose* money.  
Yesterday I *lost* money.  
I *have* often *lost* it.

*Wear* and *tear* are alike.

I *am wearing* a hat now.  
Each day I *wear* it.  
Yesterday I *wore* it.  
I *have* always *worn* it.

Follow the same procedure with *tear*.

Choose the accepted word for standard English from the parentheses in the following sentences:

1. I (threw, throwed) my hat here somewhere; I hope no one has (took, taken) it.
2. I should have (knowed, known) better than to (set, sit) it here.
3. It was only fairly well (broke, broken) in .
4. I had scarcely (wore, worn) it at all.
5. I wish I had (spoke, spoken) to you about it.
6. My heart will be (broke, broken) if I don't find that hat.
7. My head is nearly (froze, frozen) already without it.
8. At least I might have (chose, chosen) better weather for (losing, loosing) it.
9. I have never (loosed, lost) one before.
10. I (choosed, chose) that one for its warmth.
11. I am almost (wore, worn) out with grief.
12. I would have (tore, torn) out my hair if I had had any to spare.
13. My fingers were badly (froze, frozen) at the skating party.
14. You might have (gave, given) me warning.

There is always difficulty with verbs like *begin*.

*I am beginning* now.

Each day I *begin*.

Yesterday I *began*.

I *have* always *begun*.

Practice *sing*, *ring*, *sink*, *drink*, *shrink*, and *swim* in the same manner, stressing the past tense, the third form above. Repeat *run*, *ran*, *run*, with emphasis on both the third and the fourth forms. The verb *swing* varies from these other verbs in the third form (past tense). (In the third form, *sung*, *rung*, *sunk*, and *shrunk* are second choice.)

*I am swinging* now.

Each day I *swing*.

Yesterday I *swung*.

I *have* often *swung*.

Choose the accepted word for standard English from the parentheses in the following sentences:



1. We (began, begun) to run when we should have (began, begun) to fight.
2. We (ran, run) faster than we had ever (ran, run) before.
3. We then (swam, swum) across a turbulent stream that few have ever (swam, swum).
4. I (sank, sunk) once or twice. (*Sunk* is second choice, allowable especially in conversation and other informal usage.)
5. I was badly frightened, for I had never (sank, sunk) before.
6. Next day I (began, begun) to shrink back when the bell for swimming rang.
7. After it had (rang, rung), I (began, begun) to feel ill.
8. It (swang, swung) back and forth merrily.
9. It sang out its cheery message as it has (rang, rung) out to thousands in the last ten years.
10. I shouldn't have (swam, swum) so far.
11. Yesterday we (ran, run) to the beach and (sank, sunk) exhausted on the sand.
12. I have never (sank, sunk) in the water.
13. I haven't (swam, swum) out far enough to be in danger.
14. We should have (rang, rung) bells and (sang, sung) victory songs last night.
15. Your final mighty effort has often (swang, swung) victory to us.
16. If you had (took, taken) my advice, you would have (began, begun) to sprint sooner.
17. You should have (threw, throwed, thrown) all of your energy into the last dash.
18. You might have (broke, broken) the record, and thus have (sat, set) a good example for the others.
19. The records have (laid, lain) there undisturbed for years.
20. After the race, they all (laid, lay) down and rested.

The verb *rid* should be contrasted in spelling with *ride*.

I *am ridding* the house of rats.

Each day I *rid* it of them.

Yesterday I *rid* (or *ridded*) it of them.

I *have* often *rid* (or *ridded*) it of them.

The danger of confusion with *ride* is only in the spelling of the first form.

I *am riding* now.

Each day I *ride*.

Yesterday I *rode*.

I *have* often *ridden*.

Practice *write* in the same manner. Repeat *rise* in the same manner except with a single *s* in the last form. Do the same with *drive*, with a single *v* in the last form.

The verbs *fly* and *flee* are often confused.

I *am flying* now.

Each day I *fly*.

Yesterday I *flew* (not *fled*).

I *have* often *flown*.

I *am fleeing* now.

Each day I *flee*.

Yesterday I *fled* (not *flew*).

I *have* often *fled*.

The verbs *shine* and *show* may become confused in the last forms.

The sun *is shining* now.

Each day it *shines*.

Yesterday it *shone*.

It *has* always *shone*.

He *is showing* motion pictures now.

Each day he *shows* them.

Yesterday he *showed* them.

He *has* often *shown* (or *showed*) them.

The verb in *I was born long ago* is seldom misspelled. This spelling of the word is used only with the meaning "to come into the world." With any other meaning, the last form (the past participle) takes an *e* at the end.

I *am bearing* a heavy burden.

Each day I *bear* it.

Yesterday I *bore* it.

I *have* often *borne* it.

RIGHT: The Queen *has borne* the affairs of state well.

BUT: Her youngest child *was born* last year.

Few nonstandard habits are more noticeable than those connected with the forms of *do*.

I *am doing* my duty.

Each day I *do* it.

Yesterday I *did* (not *done*) it.

I *have* often *done* it.



An equally embarrassing nonstandard usage is often heard in the last form of *go*.

*I am going* away.

Yesterday I *went*.

Each day I *go*.

I *have* often *gone* (not *went*).

Here is a verb that is dangerous in both forms of past time:

*Am* I *seeing* things?

Each day I *see* them.

Yesterday I *saw* (not *seen*) them.

I *have* often *seen* (not *saw*) them.

Watch this one also:

*I am eating* breakfast now.

Yesterday I *ate* it.

Each morning I *eat* it.

I *have* often *eaten* it.

The next verb is less difficult, but there is a second choice in the last form that you should be aware of:

*I am getting* my hat.

Yesterday I *got* it.

Each morning I *get* it.

I *have* always *got* (or *gotten*) it.

There are a few verbs, the easiest of all when one recovers from the strangeness of them, that have only one form throughout. You have had *set*, *set*, *set*, and *rid*, *rid*, *rid*. The verb *burst* also goes without change. Say *burst*, *burst*, *burst*, avoiding *bursted* and *busted*. You also have *thrust*, *thrust*, *thrust*; *hit*, *hit*, *hit*; *cost*, *cost*, *cost*; *shut*, *shut*, *shut*; *spread*, *spread*, *spread*; *split*, *split*, *split*. *Broadcast* has an alternate form in the past tense: *broadcast*, *broadcast* (or *broadcasted*), *broadcast* (or *broadcasted*).

You may do your dreaming in two ways.

*I am dreaming*.

*I dream* every night.

*I dreamed* (or *dreamt*—pronounced *dremt*) last night.

*I have* often *dreamed* (or *dreamt*).

There is only one way to fall.

*I am falling*.

Yesterday I *fell*.

*I fall* when I am not careful.

*I have* often *fallen*.

Choose the accepted word for standard English from the parentheses in the following sentences:

1. I rode farther than I should have (rode, ridden).
2. If the sun had (shone, shown) today, it would have (shone, shown) you the full beauty of this place.
3. The young birds should have (flew, flown) before the cat (saw, seen) the nest.
4. You should have (gone, went) out and (saw, seen) about it.
5. I (did, done) my duty better than you have ever (did, done) yours.
6. The other victims had (fled, fleed) early; otherwise, they would have been (ate, eat, eaten).
7. I couldn't have (born, borne) the grief of their death.
8. I wish I had never (saw, seen) what I (saw, seen) that day.
9. A new era was (born, borne) when the fight for liberty was (shone, shown, shown) to be a just one.
10. We had (began, begun) to return before the storm (came, come) up.

In bidding someone good-by or in giving commands (with *bid*), you have alternate forms in the perfect tenses.

*I am bidding* her good-by.

Each day I *bid* her good-by.

Yesterday I *bade* (short *a* as in *mad* and *had*) her good-by.

Yesterday I *bade* them surrender.

I *have* often *bidden* (or *bid*) her good-by (them surrender).

In bidding on articles at a sale, the forms are *bid*, *bid*, *bid*. The following verbs are especially easy, since alternate forms are both possible. You should have the comfort of knowing that they are accepted usage and that you need not worry.

bite, bit, bitten (or *bit*)

burn, burned (or *burnt*), burned (or *burnt*)

The following verbs are easy except in the spelling. Note them carefully.



catch, caught, caught  
teach, taught, taught  
fight, fought, fought

buy, bought, bought  
seek, sought, sought

You can hang things in two ways: first, you can hang a man by the neck, for execution.

They *are hanging* him.      Yesterday they *hanged* him.  
They seldom *hang* a man.      They *have hanged* him.

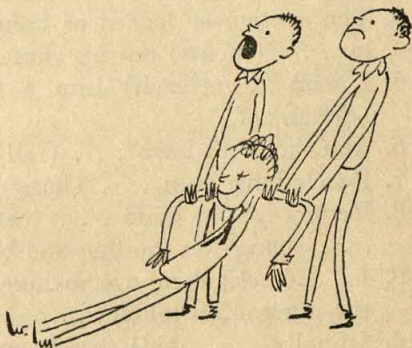
Second, you may hang out the clothes or similar objects as follows:

I *am hanging* out the clothes.  
Each week I *hang* out the clothes.  
Yesterday I *hung* them out.  
I *have often hung* them out.

However, if you have to *drag* a basket of clothes, use the following forms:

I *am dragging* the basket.  
Often I *drag* the basket.  
Yesterday I *dragged* the basket.  
I *have often dragged* the basket.

Since he would not get up when the alarm went off, they dragged him to breakfast.



With *come* there is danger in the spelling of the present participial form and in the use of the past form for the past participle.

The bus *is coming*.

Each day it *comes*.

Yesterday it *came* late.

It *has* generally *come* on time.

Watch the spelling of *deal* in the past time forms.

I *am dealing* the cards.

Each day I *deal* them.

Yesterday I *dealt* (pronounced *delt*).

I *have* often *dealt*.

The standard form for the past tense of *dive* (*dived*) is almost never heard. You need not use it, especially in informal expression, but you should be aware of it.

I *am diving* in now.

Each day I *dive* in.

Yesterday I *dived* (or *dove*) in.

I *have* often *dived* in.

Use the accepted form of the verb in the parentheses in the following sentences. (*Do not write in this book.*)

1. I wouldn't have . . . (bid) ten cents on that article.
2. I . . . (come) here to enjoy the bidding of others.
3. You shouldn't have . . . (come) then.
4. The auctioneer looked as though he would . . . (burst) when he . . . (thrust) out his chest.
5. I soon . . . (teach) him a lesson that he had never . . . (dream) of.
6. You shouldn't have . . . (fall) a victim to his loud talk.
7. People have been . . . (hang) for less than that.
8. Yesterday the wind . . . (catch) the clothes that I had just . . . (hang) on the line and blew them away.
9. I . . . (seek) them everywhere, for the loss of them . . . (deal) my purse a mortal blow.
10. I finally . . . (bid) the others good-bye after I had . . . (drag) a few out of the shrubbery.



The verb *lead* is often confused with the noun *lead*, the metal. Pronounce the verb like *feed* and the noun like *fed*. Note also that the past tense form and the past participle have the same pronunciation as the noun.

I *am leading* the race now.  
 Each year I *lead* it.  
 Last year I *led* it.  
 I *have* always *led* it.

The past forms of the verb *read* are pronounced like *led*, but the *a* is retained in spelling.

I *am reading* now.  
 I *read* each day.  
 Yesterday I *read* the *red* book.  
 I *have* often *read* it.

Pronounce the past forms of *mean*—*meant*, *meant*—like *bent*.

You may *light up* in various ways.

I *am lighting* the candles now.  
 I *light* the candles each evening.  
 Yesterday I *lighted* (or *lit*) the candles.  
 I *have* often *lighted* (or *lit*) them.

You are allowed to *wake up* in almost any way you choose.

I *am waking* (or *waking up*, *awaking*, or *awakening*).  
 Each morning I *wake* (or *wake up*, *awake*, or *awaken*).  
 Yesterday I *woke* (or *woke up*, *waked*, *awoke*, *awaked*, or *awakened*).  
 I *have* always *awoke* (or *waked*, *wakened*, *awaked*, or *awakened*).

Choose the accepted word for standard English from the parentheses in the following sentences:

1. Last year I (lead, led) the team in scoring.
2. It was the first time I had (read, red) about myself in the papers.
3. I hadn't (meant, ment) to make you jealous.
4. Have they (chose, chosen, choosen) a captain yet?

5. The election returns are (comeing, comming, coming) in now.
6. They have (ran, run) in here and (partook, partaken) of our food regularly.
7. I should never have (began, begun) the practice.
8. One bad habit has always (lead, led) to another.
9. We have never (broke, broken) our good habits.
10. The good news (came, come) only a few minutes ago.

## REVIEW EXERCISE

For the blanks of each sentence below choose the accepted word from the parentheses. (*Do not write in this book.*)

1. Please . . . (lie, lay) the paper aside and . . . down to rest.
2. Will you let the paper . . . (lie, lay) where it is and . . . a book on it?
3. Stop . . . (sitting, setting) around! Begin . . . the house in order instead.
4. Yesterday we . . . (lay, laid) plans for a new sidewalk and then . . . around doing nothing about it.
5. Where have you . . . (laid, lain) my pen? It has always . . . right here.
6. You could not have . . . (swam, swum) that cold stream if you had not . . . often in the ocean.
7. He . . . (run, ran) the mile faster than it has been . . . on this track.
8. Had you ever before . . . (sang, sung) the ballad you sang a moment ago?
9. She . . . (choosed, chose, chosen) this hat from a bargain lot. It looks as though it had been . . . in the dark.
10. They . . . (drank, drunk) more ice water than they should have . . . on such a hot day.
11. The moon . . . (shone, shown) down on the open valley.
12. These puppies were . . . (born, borne) only a few weeks ago. The mother dog has . . . (born, borne) a litter of at least six each year.
13. Refugees are fleeing every day, but most of them . . . (flew, fled) at the first threat of war.



14. The conquerors are . . . (riding, ridding) the country of all people who do not agree with them.
15. They are, however, . . . (loosing, losing) the favor of other countries where leaders are . . . (choosen, chosen) by vote.

### MASTERY TEST

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Choose the accepted word for standard English from the parentheses in the following sentences:

1. You shouldn't have (threw, thrown, throwed) snowballs at us; we never (threw, throwed) any at you.
2. Three windows were (broke, broken).
3. You couldn't have (chose, chosen) a worse time.
4. The wind hasn't (blew, blowed, blown) so hard all winter.
5. You can't (lose, loose) if you join us.
6. My heavy coat was (wore, worn) out and I was almost (froze, frozen).
7. My hat was (stole, stolen) too.
8. You shouldn't have (ran, run) out bareheaded.
9. I (came, come) in after a few minutes.
10. We drank hot tea after we had (began, begun) to shiver.
11. Shall we go (riding, ridding) in your new car?
12. I haven't (ridden, rode) in it yet myself.
13. The bell has (rang, rung) for ten minutes.
14. We should have (fled, fleed) before the enemy approached.
15. We quickly (ran, run) to the shore and (swam, swum) across the river.
16. We might have (gone, went) to the middle of the stream.
17. You had already (shone, shown) me the trail, but the moon (shone, shown) so faintly that I shrank back from it.
18. A rope (swang, swung) loose before us.
19. It wouldn't have (born, borne) my weight.
20. I (saw, seen) my duty, and I (did, done) it.
21. I haven't (ate, eaten) anything.
22. I haven't even (saw, seen) anything to eat.

23. We should have (gone, went) out to eat.
24. When you (bade, bad) me farewell, I (burst, bursted) into tears.
25. I could have (fallen, fell) in a heap.
26. It wouldn't have (cost, costed) you much.
27. It would have (rid, ridded, ridden) my system of grief.
28. Joe has (lead, led) an honest life since his brother was (hanged, hung) for murder.
29. His death (dealt, dealed) me a hard blow.
30. You should have (came, come) to see me before the other person (came, come).

→ Additional drill on page 492.

## SPELLING

### MASTERY TEST IV

Copy the correctly spelled word in each of the following pairs:

- |                 |              |                 |             |
|-----------------|--------------|-----------------|-------------|
| 1. absense      | absence      | 16. disipline   | discipline  |
| 2. acceptance   | acceptence   | 17. efect       | effect      |
| 3. acquaintance | acquaintence | 18. experience  | experince   |
| 4. alcohol      | alcohol      | 19. familar     | familiar    |
| 5. analyze      | analize      | 20. foriegn     | foreign     |
| 6. aparatus     | apparatus    | 21. frieght     | freight     |
| 7. arrangement  | arrangement  | 22. genius      | genius      |
| 8. benifitted   | benefited    | 23. governor    | govenor     |
| 9. bureau       | bureou       | 24. height      | hight       |
| 10. campain     | campaign     | 25. journey     | journy      |
| 11. capital     | capitol      | 26. laboratory  | labratory   |
| (money)         |              | 27. lisence     | license     |
| 12. (to) chose  | choose       | 28. loose (not  | lose        |
| (to go)         |              | fastened)       |             |
| 13. column      | colum        | 29. lose        | loose       |
| 14. courtesy    | curtesy      | (my money)      |             |
| 15. dessert     | desert       | 30. maintenance | maintenance |
| (of sand)       |              | 31. milag       | mileage     |



32. minimum	minnium	42. privilege	priviledge
33. nickel	nickle	43. receipt	reciept
34. noticable	noticeable	44. referance	reference
35. occurred	occured	45. religous	religious
36. oppisite	opposite	46. resturant	restaurant
37. permanent	permanant	47. schedule	schedual
38. peice	piece	48. science	sceince
39. possession	possession	49. secretary	secratary
40. prefurence	preference	50. truely	truly <sup>1</sup>
41. principle	principal (an idea to live by)		

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<sup>1</sup> The above list is adapted from Fred C. Ayer's list of 109 words in his *A Study of High School Spelling Vocabulary*, Austin, Texas: The Steck Company, 1945, p. 4.



Jody Baxter, the charming character in *The Yearling*, as imagined by the illustrator, N. C. Wyeth



# chapter 14

## FRIENDSHIPS

## IN BOOKS

### WRITING YOUR IDEAS

The man who does not read has missed a great deal. This statement does not refer to the illiterate man who is unable to do more than sign his own name, but to the literate individual who reads only to find the television programs, the scores of the major leagues, the recipes in the cook book, or the newest gadgets for the house. The former is admittedly one of the underprivileged, but the latter may try to pass as an educated person. Yet the man or woman who does not read for pleasure misses more than he dreams of. For one thing, he has short-changed himself on friendship. Anyone can have too many acquaintances, people who are good fun to be with on parties or who are pleasant to work with, but no one can have too many friends. He needs friends in books as well as in real life. There is a strange truth, too, about the friends you find in books: they open your eyes to the wit or courage or loyalty that exists in your living friends. Sinclair Lewis' story of *Young Man Axelbrod*, for example, gives you new admiration for older people.

The friends you make in books have none of the limitations that time, space, and age impose on human beings. Beatrice Esmond forever is lit by candlelight as she comes down the

stairs to meet the Pretender; Don Quixote is always "a lean and foolish knight" in search of lost adventures; young Dal goes again and again on his bear hunt in *Beyond Sing the Woods*. As you read, you slip into their time and their world and out of your own. Then, too, each one of you can choose the world you want: the pampas of the Argentine, the rocky country of the Khyber Pass, the West of Bret Harte, the London of Dickens. No two people need inhabit the same world. A contemporary novelist, Angela Thirkell, whom the girls will enjoy, loved the world that Anthony Trollope created a hundred years ago so much that she took this imaginary section of England as the scene of her novels and the grandsons and great-grandsons of Trollope's characters for some of the people in her stories.

Characters in books have another advantage. They are possessed of extraordinary wit and have the gift of brilliant speech. Not only have they the brilliant mind of the author behind them—George Bernard Shaw, Richard Sheridan, Noel Coward, Jane Austen, Dorothy Sayers, Oscar Wilde, Henry James, to name some masters of repartee—but they also have the *contrived situation*. In real life, you think of a clever answer too late, but in literature, an author can always go back and rewrite the lines as Maggie does in *What Every Woman Knows*.

During the summer, you'll have time for reading. Long, slow books fit into long, lazy days and give you a chance to make new friends. But, before the summer begins, write your final theme about people you've met in books. The theme should not be more than two or three paragraphs in length. Decide whether you will write on one person or on several.

### *The Pay-off*

#### FINAL CHECK LIST

Now you have learned everything—that is, almost everything. As far as your use of English goes, you should be nearly perfect in each of the following items:



1. Complete sentences.
2. Punctuation and use of compound, simple, and complex sentences.
3. Vivid words and strong figures of speech.
4. Verbs: correct tense; right verb; a definite attempt to use the active voice, not the passive, to give vigor to your style.
5. Use of capitals, apostrophes, and quotation marks.
6. Spelling.

How is your thinking box? Is your paper a well-organized, factual piece of writing? Did you come to a sound conclusion based upon facts, reasons, and expert opinions?

You should feel a certain pride in the ability you have acquired to organize, think, and write. The world is always on the lookout not only for straight thinkers but also for people who can get their thoughts down on paper in readable, clear-cut shape.

You should have acquired a sure confidence in yourself, that unknown quantity that wins basketball games as well as success in life.

For a sound review of the year's work, go back over the Pay-off questions in each chapter. Then use the Mastery Tests in each chapter and check through the sections of the Handbook.

## SPEAKING YOUR IDEAS

### REPORTING THE YEAR

As students who are about to take over the good government of the school from the seniors, you juniors are aware of the value of sound training in parliamentary practices. If your school is a large one, the seniors have a double responsibility, for they have to manage the affairs of the senior class as well as of the school body. Much of the work of the senior class has to be done in committees; therefore, the work done this year by

various students as chairmen of committees ought to be an indication of the fitness of individuals to undertake the jobs of yearbook editor, chairman of the prom committee, treasurer of the class, and so on.

For your final oral program, the class chairman should ask the outstanding members of the class to prepare reports on the class activities of the year. These reports will furnish evidence of what has been accomplished. It is well, however, to think for a moment what *outstanding* means before choosing students, since voluble students are not always the most reliable. Some quieter girls may have done excellent research jobs in the libraries; some of the athletes may have shown such fine qualities of leadership that they should be given a chance to show whether they can manage a committee. If the class has had several chairmen during the course of the year, each of these should give his or her report on the activities he directed.

Following the committee reports, there should be time for discussion of the work done during the year. Students from the floor should have the opportunity of expressing their opinions as to what new information they have learned or what new skills they have acquired. This discussion is valuable both to students and teacher: to students because they can recognize what their English class has done for them; to the teacher because he can better gauge student deficiencies and student aptitudes.

### *Judging the Recitation*

You do most of your speaking in informal situations; that is, with friends and neighbors and with members of your family. In these situations you are likely to use a very informal, or colloquial, type of English. That does not mean a lowering of your standards in such qualities as pleasantness of tone, clear enunciation, and the avoidance of standardized slang expressions.

By way of a final test, practice first and then read to the class an anecdote taken from a magazine or written by yourself.



Have your reading judged on the basis of the following table:

(1—EXCELLENT; 2—GOOD; 3—FAIR)

- |                         |                           |
|-------------------------|---------------------------|
| 1. Enunciation          | 5. Physical position      |
| 2. Volume               | 6. Lack of mannerisms     |
| 3. Pleasantness of tone | 7. Accepted pronunciation |
| 4. Phrasing             |                           |

## AIDS TO COMMUNICATION

### THE RIGHT TIME

#### VERBS: SPECIAL PROBLEMS

Be careful with the tenses of your verbs; that is, the timing of them.

FAULTY: I *telephoned* Jim *that I saw* him.

REVISED: I *telephoned* Jim *that I had seen* him.

Here you have *two levels of time*. I *had seen* him *before I telephoned*. The first sentence would indicate that I saw him *while* I was telephoning.

FAULTY: We *wouldn't have played* had we known *that you wouldn't have been there* to cheer.

REVISED: We *wouldn't have played* had we known *that you wouldn't be there*.

Here you have only *one level of time*. The girls were supposed to be there *while* the boys played, to admire and cheer. The first sentence would indicate that they were supposed to have been there *before* the playing.

FAULTY: There *was* no need for you *to have done* that.

REVISED: There *was* no need for you *to do* that, for I was going to be there.

FAULTY: How far *did* you say it *was* to your home?

REVISED: How far *did* you say it *is* to your home?

Here you have two levels of time because the distance is still the same.

Choose the accepted verb. Decide whether one level of time or two are called for. Choose the verb that expresses the meaning exactly.

1. We wouldn't have upset your car had we known that you would (have been, be) angry.
2. We didn't expect you to (be, have been) in it.
3. What did you say your native country (is, was)?
4. I had hoped to (win, have won) a prize in the poster contest.
5. You told me how far it (is, was) around the world, but I've forgotten.

You have worked with active and passive voice in verbs. You remember that a verb is in the *active voice when the subject is carrying out the action* expressed by the verb.

The *dog was chasing* the rabbit.

The verb is in the *passive voice when the subject is receiving the action*.

The *rabbit was being chased* by the dog.

The principal value of making the acquaintance of undesirable people is to learn to avoid them, or at least not to mix them with the other kind. The passive voice is generally an awkward and undesirable construction in a sentence that begins in the active voice.

POOR STYLE: We *started* out early, and the journey *was* soon *completed* by us.

BETTER: We *started* out early and soon *completed* the journey.

POOR: After you *finish* your work, no other tasks *will be given* to you.

BETTER: After you *finish* your work, you *will have* no other tasks.

Other shifts in verb form are undesirable also.



POOR: If you want good results in college, *get* your high school background thoroughly, and you *should* also *be* widely read.

BETTER: If you want good results in college, *get* your background thoroughly and *read* widely.

Improve the construction of each of the following sentences:

1. When we first moved here, some of us didn't like the place, but now it is appreciated by all of us.
2. As we were not being paid well, very little work was done by us.
3. If you want a good paint job, wash the dirt from the surface, and a coat of filler paint should be put on first.
4. If you observe the traffic laws, no fines or penalties will be received by you.
5. We began to cut weeds at daylight, and they were soon all cut.

*shall* AND *will*, *should* AND *would*

Although a strict observance of the old rules is no longer considered desirable when stiff or unnatural expression results, you need to understand the basic principles of grammar to know when to disregard them.

With the pronouns *I* and *we* (the first person) *shall* has been considered the standard form to express ordinary future action. At present, however, *will* is also acceptable to most people, especially in informal usage.

*I shall* (or *will*) probably be here again soon.

*We shall* (or *will*) be glad to see you at any time.

With the pronoun *you* (second person) and with all nouns or pronouns in the third person (he, she, it, they, the boy, the dog, the house), *will* is used to express future action.

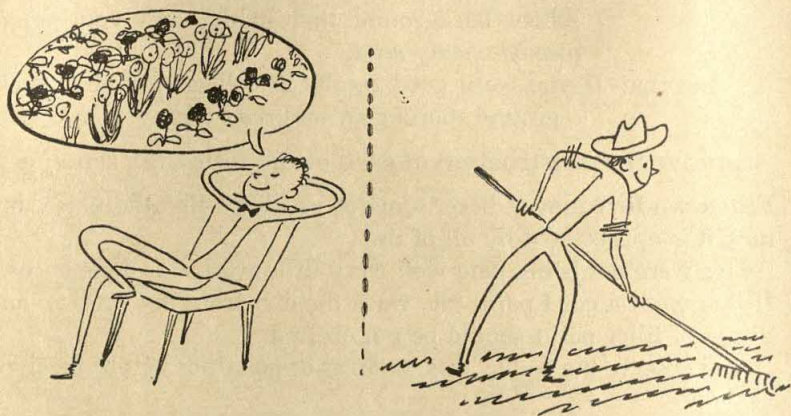
*You will see* him here no doubt.

*He will* probably *be* here soon.

*They will learn* a few things when they arrive.

That *car will bring* about half the original cost.

*People will* never *learn*, it seems.



Shall shows expectancy; will, determination.

To express determination or a promise, the formal usage is reversed. *I* and *we* take *will*, and all other persons take *shall*.

*I will go!* You cannot stop me.

*We will never surrender!*

*They shall never cross our doorsill!*

*You shall not leave.* I'll detain you at any risk.

*That car shall not leave* the garage!

All of the usages of *will* are easy because they seem natural. *Shall* offers difficulty, especially in the first person, with *I* and *we*. *Will* has been used so frequently in this kind of expression that *shall* sounds a bit strained to many people. In that case, particularly in conversation and other informal usage, the use of *will* for *shall* is justified. Many people who are accustomed to the use of *shall*, however, prefer the stylistic tone it gives to writing or speech. You should know all usages so that you can adapt yourself to a variety of company.

Except for special meanings, *should* and *would* correspond in usage to *shall* and *will*.



*I should like* to come here again soon.

*We should be* very glad to have you.

*Mary wouldn't* like to hear much noise.

The sentences just above involve a supposition or a doubt of the possibility of the action. You use *shall* if you really expect the events to take place. Often the doubt or supposition is expressed in a clause introduced by *if*.

*I should go* this way *if I were* you.

The distinction of style that *should* gives to the sentences above is considered by many to be highly desirable. If it seems too formal, use *would*, as you always do for ordinary statements in the second and third persons.

*You would laugh* if you saw me.

Even your *dog would laugh*.

*He would howl* if he really understood.

For determination always use *would* with *I* and *we*, and with the second and third persons also, since the use of *should* seems quite unnatural.

*I would never go* to that place.

For the special meaning of *ought to*, *should* is the natural and correct usage with all three persons.

*I should have known* better.

*He should have been* here long ago.

To express *repeated* or *habitual action*, *would* is used in all three persons.

*They would sit* hour after hour, watching the traffic.

When I was in the country, *I would catch* myself dreaming about the city, and vice versa.

*He would always be* there when I wanted him.

Choose the formal usage of the verb from the parentheses in the following sentences:

1. I believe that I (shall, will) finish this work by noon.
2. "Will you have the suit ready then?" "Yes, I certainly (shall, will)."
3. I (should, would) like to wear it tonight.
4. Rest assured; you (shall, will) have it if you (shall, will) call for it at six.
5. Then we (shall, will) see each other again soon?
6. It (should, would) be pleasant here if your face were sunnier.
7. In that case I (should, would) like to make our association continuous.
8. Then new meetings (should, would) not be necessary.
9. "Will you make such an agreement?" "I certainly (shall, will)."
10. "(Shall, Will) other people approve?" "They may disapprove, but they (shall, will) never interfere!"
11. People (shouldn't, wouldn't) meddle in our affairs, should they?
12. Before I met you, I (should, would) often wonder where you were.
13. We (should, would) have met earlier.
14. That (should, would) have been wonderful.
15. I believe that I (shall, will) go now; otherwise we (shall, will) both be saying foolish things.

Does *shall* sound a bit stiff or formal in the last sentence? If it does, you may use the contraction *I'll*: *I believe that I'll go now; otherwise we'll both be saying foolish things.*

The use of *were* in place of *was* to express statements that are contrary to fact is another refinement of the language that all should know.

*If I were* (not *was*) twice as big as you, I'd fight.  
*If it weren't* (not *wasn't*) raining, I'd go with you.  
The sun would be shining *if you were* here.



Choose the more desirable verb for formal usage from the parentheses in the following sentences:

1. If it (was, were) summer, we'd live outdoors.
2. I (should, would) like to try that some time.
3. (Shall, Will) you help me with the experiment?
4. Yes, I surely (shall, will).
5. (Shall, Will) anyone else be here to help?
6. No; everyone else (shall, will) be at the game.
7. If it (was, were) one of the big games, I'd go too.
8. There (shall, will) be better games later.
9. People (should, would) support the team at all times.
10. Yes, but you (should, would) work occasionally too.
11. I (shall, will) work hard afterward if you'll let me go to the game.
12. I (shouldn't, wouldn't) do it, but I (shall, will).
13. If there (was, were) any excuse for not going, I'd stay here.
14. I (should, would) like to rest.
15. (Shall, Will) we both stay at home?

#### REVIEW EXERCISE

Choose the better expression from the parentheses in the following sentences:

1. The patrolman telephoned to headquarters that he (caught, had caught) the fugitive.
2. They gave chase to the criminal, and (he was soon caught, soon caught him).
3. What did they say (is, was) the name of this fellow?
4. I (should, would) like to know that he is the one we want.
5. "Will you fellows help me take him in?" "Certainly we (shall, will)."
6. He probably (shouldn't, wouldn't) have tried to escape if he had known he would (have been, be) caught so soon.

7. If he (was, were) smart, he'd give up without infuriating the police.
8. He was rebellious, and soon (antagonized all of the officers, the officers were all antagonized by him).
9. We (shall, will) see what we (shall, will) see.
10. When you get ready to surrender, come out with your hands up, and (have, you should have) a speech of apology ready.
11. "When (shall, will) we three meet again?"
12. We (shall, will) probably meet soon, but we (should, would) meet sooner.
13. This was always an unsatisfactory place to play; the ground (should, would) always be covered with pebbles, and the bare spots (should, would) generally be muddy.
14. Our oath is: "The enemy (shall, will) not set foot here!"
15. I (should, would) like to believe that you can fulfill that vow.

#### MASTERY TEST

---

Choose the more desirable expression for formal usage from the parentheses in the following sentences:

1. If it (wasn't, weren't) for you, I'd lose heart.
2. You (should, would) never lose courage in this game.
3. We (shall, will) do everything we can to help you.
4. To deserve our help, rehearse the signals carefully, and (get, you should get) plenty of sleep and rest.
5. Keep your mind at work, and (the difficulties will soon be conquered, you will soon conquer the difficulties).
6. Remember what I told you the secret of success (is, was).
7. I didn't expect to (have met, meet) you here.
8. I (should, would) like to see you again soon.
9. We (should, would) have improved our time to greater advantage.
10. The others really (should, would) have helped us with the work.



11. I (shall, will) try to do better next time.
  12. If there (was, were) no other possibility, I (should, would) certainly never try that one.
  13. The boys (shall, will) probably not arrive till night, but they (should, would) arrive sooner.
  14. You didn't suppose that they would (have known, know) you, did you?
  15. They (shall, will) never fool me again, I promise you.
- 

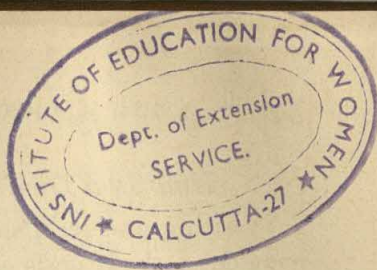
→ *Additional drill on page 496.*



A proofreader must use the office dictionary.



# chapter 15



## USING

## A DICTIONARY

Dictionaries can be classified according to size, abridged and unabridged. The latter are those books, over six inches in thickness, that you see in libraries and sometimes in offices for use by the secretarial staff. Everybody should know how to use these books, particularly girls who are looking forward to doing secretarial work and boys who are planning on more education after high school.

In this country you have two unabridged dictionaries in common use—

1. Webster's *New International Dictionary of the English Language*, first published in 1934, followed by later editions. The Webster's *New Collegiate Dictionary* is a shortened form of this.
2. Funk & Wagnalls' *New Standard Dictionary of the English Language*. The shorter *New College Standard Dictionary* is an abridged form of this.

Well-known abridged dictionaries are listed below:

*American College Dictionary*  
*New College Standard Dictionary*  
*Thorndike-Barnhart Comprehensive Desk Dictionary*  
*Thorndike-Barnhart High School Dictionary*  
*Webster's New Collegiate Dictionary*  
*The Winston Dictionary, Advanced Edition*

### *How Is a Dictionary Put Together?*

Writing and publishing an unabridged dictionary is a tremendous task. It costs a great deal of money (\$1,500,000 was the budget for the 1934 *New International*), and many men and women work on it. (The number of special editors of technical subjects alone was two hundred for the *New International*. You can find their pictures and names in the front of the book.) These men and women spend months and years gathering examples of the uses of words in various meanings; for example, "I *turn* around," "You gave me a *turn*," "Has anything *turned up*?" For the dictionary mentioned, some 1,665,000 of these citations were collected by the editorial staff from books, newspapers, etc.; and 2,000,000 citations were taken from other dictionaries.

You can see, then, that a dictionary bases its meanings and rules upon language actually used in current writing.

Once all this material is gathered, the editors begin to put it together in alphabetical form, checking all the time for accuracy. Finally the book is published.

But the work of the editors does not end here. Because language grows and changes continuously, the editors must keep a file of these changes as they occur so that in subsequent editions they may make changes or eventually issue a completely new dictionary.

### *What Is in the Unabridged Dictionaries?*

The preface of the unabridged dictionaries contains a great deal of information on how the dictionary was put together. Other topics discussed are pronunciation, spelling, and a history of the language. The various supplements cover biographical and geographical information. The most important part of the dictionary, the word list, is of course much longer and gives fuller definitions than do the smaller dictionaries.



The best way to find out what is in these unabridged dictionaries is to take a look yourself. You can find the answers to the following questions either in *Webster's New International*, second edition, 1947, or in Funk & Wagnalls' *New Standard Dictionary*. If your class has enough time on this exercise, everybody will have an opportunity to look for himself.

#### EXERCISE I

1. What is the correct form of address to use when one is writing to an assemblyman?
2. What is the population of Millinocket, Maine?
3. What does the weather sign  $\Delta$  mean?
4. What is the meaning of the abbreviation H.Q.?
5. How many years did Theodore Roosevelt live?
6. How does the Cambridge Flag of 1775 differ from the modern American flag?
7. Find a picture of your state flag and make a copy of it.
8. What section of the dictionary would you consult for a complete explanation of how to read the definitions?
9. Copy the different pronunciations given by various dictionaries of the following words.  
adult    bravado    heigh-ho    trio    venison
10. What kinds of words are included in the Lower Section of each page?

#### *Spelling in Dictionaries*

Many students think, and rightly, that the English language would be difficult enough if each word were spelled in only one way. They find, however, on consulting their dictionaries that a number of words are spelled in more than one way. Words like *color*, *center*, *traveling*, *medieval* are also spelled *colour*, *centre*, *travelling* and *mediaeval*. Furthermore, if students become interested in spelling, they notice that some people spell *through*, *thru*; *night*, *nite*; *photo*, *foto*; *clipped*, *clipt*.

All this makes no sense whatever unless you know something about the history of spelling. For years students of the language have been concerned about spelling, and the results of their studies can be found at the front of the dictionaries under the imposing title, *ORTHOGRAPHY*, which merely means the art of writing words with the proper letters, according to standard usage.

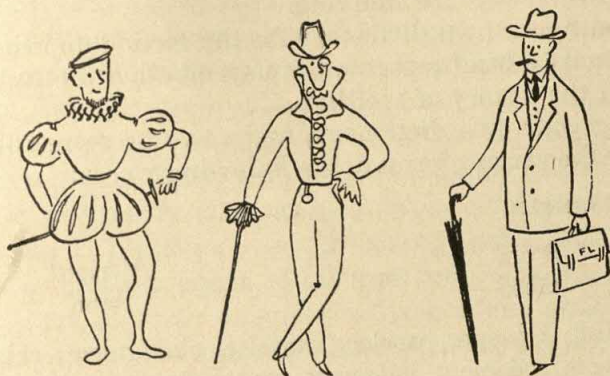
This history of spelling is interesting. It appears that many, many years ago in England, before the invention of the printing press, people spelled just as they pleased. No dictionaries and no spelling books were in existence. A writer putting words down on paper pronounced a word to himself and tried to write it just as it sounded. The result was that no two people spelled alike, and even the same man often spelled the same word in several different ways. Even proper names varied in spelling. A man named Leicester was known to have spelled his name eight different ways, and a Mr. Villers spelled his name in fourteen different ways. The name of William Shakespeare (or Shakespear or Shakespere) tops them all with thirty different spellings. Nobody paid any attention to this, and no disgrace was attached to the odd spellings. What a heaven that would have been for the modern boy or girl who writes sentences like this: "I kum to see your folks becus I want to no witch barel of appels they want."

The reason for this confusion in spelling back in those days was that English was the result of a combining of several languages: Anglo-Saxon, Norman-French, a little Latin, and others. A writer whose pronunciation was influenced by the sounds of these languages might very well write like this: "A cumpaynye of yonge folk daunce and pleye bothe day and nyght."

With the invention of the printing press in the latter part of the fifteenth century, spelling gradually began to grow more consistent. Then, too, because one printer published the books of hundreds of authors, he could make the spelling of all of them



conform to his own ideas. But even so, not until Samuel Johnson published his famous dictionary in 1755 did spelling really begin to become standardized. Among the several changes he advocated were the restoration of the letter *k* to words like *musick* and *rhetorick* (since dropped) and the insertion of *u* in words ending in *or*, as *colour*, *ancestour*, *errour*. Americans have dropped that *u*, but the English retain it in many *or* words.



Today spelling is ready-made.

Modern spelling really dates from this book. Since its publication, spelling has slowly become standardized, although attempts to simplify spelling or to make it conform to the derivation of a word have been going on down through the years. Noah Webster contributed a great deal to the standardization of spelling in America. In our times, the Simplified Spelling Board in America, organized on January 12, 1906, and the Simplified Spelling Society in England carry on the main task of reforming spelling with the help of interested writers and magazines and newspapers. They recommend, for example, *anesthetic* for *anaesthetic*, *armd* for *armed*. Other recommendations can be found in the *New Standard Dictionary*.

## EXERCISE II

1. Bring to class some examples of writing of the sixteenth and seventeenth centuries to illustrate the colorful spelling of those times.
2. Refer to the lists of variant spelling in the large dictionaries for several examples.
3. Write to the Simplified Spelling Board, 1 Madison Avenue, New York City, for their interesting free publications. Tell them what you are studying.
4. Consult your own dictionary for the section on orthography and make a brief report to the class on other interesting facts about the history of spelling.
5. Using your own dictionary, make two or more columns to show the variant forms of the following words:

## EXAMPLE:

Word  
taboo

Variant  
tabu

disk, kidnaper, woolen, shoveler, abridgment, acknowledgment, lodgment, judgment, gayety, formulas, beaus, focuses, indexes, stratoms, bandits, cherubs, connexion, offense, enclose, enquire, ensure, meter, theater, criticize, curriculums, alignment.

6. Collect as many variations of spelling in proper names as you can. Example: Philip, Phillip, Alice, Alyce.

*Pronunciation*

A news item from *Time* (news magazine) suggests that correct pronunciation is important if one wishes to be understood.

In a blacksmithing class, the teacher watched one Hawaiian boy vigorously whaling away at cold metal. Then he asked: "Why don't you heat it, Joe?" Replied exhausted, exasperated Joe: "Heet it? I heet it so hard I bust my arm."<sup>1</sup>

<sup>1</sup> Courtesy of *Time*, copyright Time Inc., December 1, 1947, p. 63.



Pronunciation is the busiest battleground of the dictionary makers. The people of no two sections of the country pronounce words exactly alike, and even they are always changing their pronunciation of certain words. At one time the dictionary men thought that radio and television would tend to make everybody pronounce words alike, but that is not happening very rapidly. Thousands of people used to hear Franklin D. Roosevelt say *răsh'uns* and *ĩ'ther* on the radio, and then went on saying *ră'shuns* and *ē'thēr*. And the harassed speech consultants for radio chains try to keep pace with changing pronunciation by listening nightly to radio speakers and then issuing correct pronunciation lists for use by the announcers of the station. The dictionary makers, having gathered together all these possible variations in pronunciation, try to draw a happy medium somewhere that will satisfy all concerned. Webster's dictionary says that *cerebral* is pronounced on the first syllable only, but so many radio speakers began to say *cerē'bral hemorrhages* that the publishers of some dictionaries have added another pronunciation of that word in their later editions. For this reason you often see two pronunciations given in a dictionary.

This variety in pronunciation has several implications for the student. First, knowing how dictionary makers arrive at their pronunciation, he will look with an unprejudiced eye at the variant pronunciations a dictionary gives. Second, he will know the pronunciation resources of his dictionary. Third, he will not look down upon people because they say *com-bat'ant* instead of *com'bat-ant*. He will understand that language is growing, changing, and is alive, and that while there is a certain standard norm for most people, many variations exist on the edges. Last, he will open his ears, particularly when he is traveling or tuned in to the radio, and listen to the people over the country talking. In one evening's listening, he can hear as many as four or five variations of pronunciation by people from different parts of the country.

### *Diacritical Marks*

There is in the front matter of the dictionary and at the bottom of each page a group of words spelled and marked in such a way that you are able to learn how to pronounce words. These letters with little marks over them, called diacritical marks, must be learned before one can handle the pronunciation of words efficiently.

Memorize the following list:

ā as in *fāte*

ă as in *ădd*

â as in *âsk, grăss*

ä as in *ärm, fäther*

â as in *câre*

ē as in *ēve*

ĕ as in *ĕnd*

ē as in *ēvent*

ē as in *evēr*

ī as in *īce*

ĩ as in *ĩll*

ō as in *nōte*

ö as in *ödd*

ōō as in *fōōd*

ōō as in *fōōt*

ū as in *ūse*

ũ as in *ũp*

Some dictionaries make use of the schwa (shwä) vowel, which is the inverted *e* (ə). The *American College Dictionary* says, "This symbol denotes the neutral vowel sound in an unaccented syllable, as in *alone* (ə lon'), *system* (sĩs'təm), *circus* (sĩr'kəs), etc. The use of the schwa means the elimination of eight symbols ordinarily used to indicate the various spellings of this one sound."

The names of the other diacritical marks, if you would like to know their names, are—

- macron or long
- ˘ breve or short
- ˉ suspended bar
- ˆ circumflex
- ˜ tilde
- diaeresis
- semidieresis



## EXERCISE III

With the help of your teacher practice the pronunciation of the following words by reading the phonetic spelling first. *Webster's New Collegiate* is the authority for these:

abdomen	ăb·dō'mĕn	deaf	dĕf
	ăb'dō·mĕn	decorous	dĕk'ō·rŭs
acclimated	ă·klĭ'mĭ·tĕd		dĕ·kō'rŭs
	ăk'li·māt'ĕd	deficit	dĕf'ĭ·sĭt
advertisement	ăd·vûr'tĭz·mĕnt	despicable	dĕs'pĭ·kă·b'l
	ăd'vēr·tĭz'mĕnt	desuetude	dĕs'wĕ·tūd
aeroplane	ă'ēr·ō·plān'	diphthong	dĭf'thŏng
again	ă·gĕn'; ă·gān'	docile	dŏs'ĭl
ally	ă·lĭ'		dō'sĭl ( <i>Brit.</i> )
amenable	ă·mĕ'nă·b'l	dolorous	dŏl'ēr·ŭs
	ă·mĕn'ă·b'l	envelope	ĕn'vĕ·lŏp
apotheosis	ăp'ō·thĕ'ō·sĭs		ŏn'vĕ·lŏp
	ă·pŏth'ĕ·ō'sĭs	esoteric	ĕs'ō·tĕr'ĭk
apricot	ă'prĭ·kŏt	exquisite	ĕks'kwĭ·zĭt
	ăp'rĭ·kŏt	flaccid	flăk'sĭd
athletics	ăth·lĕt'ĭks	formidable	fŏr'mĭ·dă·b'l
automobile	ô'tō·mô·bĕl'	futile	fŭ'tĭl
bade	băd		fŭ'tĭl ( <i>Brit.</i> )
because	bĕ·kôz'	garage	gă·răzh'
cabaret	kăb'ă·rĕt	gibberish	gĭb'ēr·ĭsh
	kăb'ă·ră'		jĭb'ēr·ĭsh
catastrophe	kă·tăs'trô·fĕ	gondola	gŏn'dô·lă
Celtic	sĕl'tĭk	government	gŭv'ĕrn·mĕnt
chasm	kăz'm	hangar	hăng'ēr
chastisement	chăs'tĭz·mĕnt	hearth	hărth
cholera	kŏl'ēr	impious	ĭm'pĭ·ŭs
cognomen	kŏg·nŏ'mĕn	inveigle	ĭn·vĕ'g'l
combative	kom'bă·tĭv	irrefutable	ĭr·rĕf'ŭ·tă·b'l
	kŏm·băt'ĭv	laugh	lăf; lăf
condolence	kŏn·dŏ'lĕns	leisure	lĕ'zhĕr
coupon	kŏō'pŏn		lĕzh'ēr <sup>1</sup>

<sup>1</sup> By permission. From *Webster's New Collegiate Dictionary*, copyright, 1949, 1951, by G. & C. Merriam Co.

*Using the schwa: (American College Dictionary)*

rival	rī'vəl
caucus	kô'kəs
saleratus	sāl'ə rā'təs
possible	pōs'ə bəl
salicaceous	sāl'ə kă'shəs

The average person looking up a word hardly pays attention to all of these fine distinctions. He is more likely to be interested in only the accent mark and the quality of one or two troublesome vowels. And for practical purposes that is enough.

## FOR PRACTICAL PURPOSES

ăb'domen

## FOR MORE CAREFUL ANALYSIS

ăb'dô·mën

## EXERCISE IV

Copy in your notebook the following list. Write out the complete phonetic spelling of the first ten. After that mark only the vowels that might cause trouble. Mark the accent marks on every word except monosyllables. (*Do not write in the book.*)

envelope	legend	romance
equable	length	route
exigency	lichen	satire
film	livelong	schedule
forehead	margarine	servile
fracas	menu	soldier
gala	nephew	squalid
genuine	oblique	squirrel
gladiolus	onerous	status
gouge	perspiration	strength
groveling	picture	suave
harassed	police	thither
hymeneal	precedent	traverse
inclement	presentation	Tuesday
iodine	ration	vase
isolate	reputable	wound
Italian	research	zoology





Mr. Dialect meets Mr. Slang.

### *Types of Usage*

A further function of the dictionary is as a guide to usage. Usage means the customary use or employment of a word in a particular sense.

There are in English three main types of usage which the student must be familiar with before he can profitably use the information the dictionary gives about usage.

#### *First Type: Illiterate*

Illiterate English is usually spoken, because the people who use it are uneducated in the formal sense and rarely write. It is the English used by many comic strip characters and by many humorous radio entertainers. It is the language millions of people use to carry on their daily business affairs.

Many famous writers have used samples of illiterate English in the speech of their characters. Mark Twain has a whole book of it in *The Adventures of Huckleberry Finn*, published in 1884. Here is an excerpt from that book:

After breakfast I wanted to talk about the dead man and guess out how he come to be killed, but Jim didn't want to. He said it would fetch bad luck; and besides, he said, he might come and ha'nt us; he

said a man that warn't buried was more likely to go a-ha'nting around than one that was planted and comfortable. That sounded pretty reasonable, so I didn't say no more; but I couldn't keep from studying over it and wishing I knowed who shot the man, and what they done it for.

Examples of modern illiterate English were collected as part of a study by Albert H. Marckwardt and Fred G. Walcott. Some of them are listed below:

*Facts about Current English Usage.*<sup>1</sup>

John *had awoken* much earlier than usual.

I haven't *hardly* any money.

The engine was hitting *good* this morning.

A woman *whom* I know was my friend spoke next.

He *drunk* too much ice water.

All came except *she*.

The *party* who wrote that was a scholar.

My Uncle John, *he* told me a story.

He *begun* to make excuses.

I *calculate* to go soon.

This is *all the further* I can read.

That *ain't* so.

He looked at me and *says* . . .

I must go and *lay* down.

*Ain't* that just like a man.

Both leaves of the drawbridge *raise* at once.

The people *which* were here have all gone.

I have *drank* all my milk.

*That there* rooster is a fighter.

The old poodle was *to no sense* agreeable.

<sup>1</sup> Albert H. Marckwardt and Fred Walcott, *Facts About Current English Usage*, National Council of Teachers of English, New York: Appleton-Century-Crofts, Inc., 1938, pp. 53-55.



The authors of this study list altogether thirty-eight items. By "illiterate" they mean:

Popular or illiterate speech, not used by persons who wish to pass as cultivated, save to represent uneducated speech, or to be jocose; here taken to include slang or argot, and dialect forms not admissible to the standard or cultivated area; usually called "vulgar English," but with no implication necessarily of the current meaning of vulgar; "naïf, popular or uncultivated English."<sup>1</sup>

### *Second Type: Standard or Informal English*

This second type is the English used in magazines, in newspapers, and by public speakers in informal situations. It is very difficult to define exactly because it varies somewhat. Some people say it is the speech and writing of cultivated people of a city such as Boston or London. Some say it is the usage of the best speakers and writers. Here is an example of it mixed with the illiterate speech of the characters' quoted remarks.

Gradually, becoming less shy as will even a fox when it finds a friend, Roy talked at greater length. "Know how them was made?" he asked one afternoon as they passed an especially broad fence, a dozen feet thick, tumbling down a hill in an avalanche of cobblestones.

"Naw," answered the girl. "How?"

She turned expectant, trustful eyes to him; a little girl breathlessly receiving a confidence from an adored older brother.

Roy spoke proudly. This was something he had learned. "They was made in the old days," he told her. "The women and kids followed the men plowing. They wore leathern aprons"—using the archaic word, not knowing it was archaic. "Plow hit a stone. Man dug it out. Women and kids carried the stones in their aprons and piled 'em up."

<sup>1</sup> *Ibid.*, p. 52.

"Wasn't they heavy?" asked Clarinetta, carried so vividly into the past that, working on the steep field with her grandmother, she could feel the rocks' weight tugging at her own aching shoulders.

"Oxen drag the real big ones." Looking down at her fragility, her tenderness, Roy took one hand from the steering wheel and patted her pale little wrist with his own thick, stiff, clumsy fingers. "I wouldn't let you lift no real big ones," he vowed.<sup>1</sup>

### *Third Type: Formal English*

This third type of usage is found usually in books written for a small circle of people, such as teachers, doctors, and lawyers. It is the language of most textbooks, literary essays, and legal papers. One of its characteristics is that it uses words not heard ordinarily in speech—*brandished*, *degeneration*, *emancipate*. Another hallmark of formal English is that it fills out constructions. Informal English would say, *The man I saw*; formal English, *The man whom I saw*.

As an example of formal English, consider the passage below. Notice the balanced sentences and the careful choice of words.

In Islam life and religion had drama, but literature had none; it is a form apparently alien to the Semitic mind. And as in other medieval literatures, there was here no novel. Most writing was heard rather than silently read; and those who cared for fiction could not rise to the concentration necessary for a complex and continued narrative. Short stories were as old as Islam or Adam; the simpler Moslems listened to them with the ardor and appetite of children, but the scholars never counted them as literature. The most popular of these stories were the *Fables* of Bibpai and the *Thousand Nights and a Night*. The *Fables* were brought to Persia from India in the sixth century, were translated into Pahlavi, and thence, in the eighth century,

<sup>1</sup> George Albee, "Mighty, Mighty Pretty," The Story Press, New York: Story Magazine, Inc., copyright 1948. Reprinted by permission of the editors of *Story*.



into Arabic. The Sanskrit original was lost; the Arabic version survived, and was rendered into forty languages.<sup>1</sup>

Many words, it is interesting to note, move from one type to another over the course of time, both backward and forward. At the same time, they occasionally change their meanings. *Alibi* used to be only formal English. Now it can be classed as American colloquial, meaning "excuse."

#### EXERCISE V

Identify the following excerpts as illiterate, informal, or formal:

##### EXCERPT 1

He was sitting at a restaurant table sawing away at the fricasseed leg of chicken. Finally he put down his knife and fork, leaned over to the next table, pointed to a bottle of A-1 sauce, and said loudly to the lady sitting at the table: "Pardon me, madam, would you please pass the liniment? This crow has rheumatism."<sup>2</sup>

##### EXCERPT 2

Never use a long word when a shorter one will do as well. The opposite tendency, that is, to use as many and as long words as you can, has been well described by the novelist Barrie in his satire on what he calls "newspaper English." A candidate is supposed to be up for an examination in journalism, and one of the questions asked is, how to translate the following sentence into "newspaper English": "The house was soon on fire; much sympathy is expressed with the sufferers." The answer to the question is this: "In a moment the edifice was enveloped in shooting tongues of flame: the appalling catastrophe has plunged the whole street into the gloom of night."<sup>3</sup>

<sup>1</sup> Will Durant, *The Age of Faith*, New York: Simon and Schuster, 1950, p. 262.

<sup>2</sup> Eva Holden, *Magazine Digest*, March, 1949, p. 123.

<sup>3</sup> George Philip Krapp, *Modern English*, New York: Charles Scribner's Sons, 1909, p. 284.

## EXCERPT 3

"That about him having plenty of money, though, that's a joke. He told her he had and she believes him. I haven't met him yet, but he looks in his picture like he's lucky if he's getting twenty-five dollars a week. She thinks he must be rich because he's in Wall Street. I told her, I said, 'That being in Wall Street don't mean nothing. What does he do there? is the question. You know they have to have janitors in those buildings just the same like anywhere else.'"<sup>1</sup>

*Dictionary Labels*

Once you understand these three types of English, you are in a better position to understand and use a dictionary to answer problems of usage. A dictionary employs several labels to indicate usage, such as—

1. *Illiterate*. *Ain't*, for example, is classed as illiterate or dialectical. Illiterate means that the word is found in the speech of people who have no education or refinement, some of whom may even be unable to read.
2. *Dialectical*. Dialectical words are sometimes called localisms, meaning that they are words or expressions confined to certain sections of the country or to certain groups of people. *Poke*, meaning bag or sack, is an example of a dialectical word.
3. *Colloquial*. *Alibi*, meaning "excuse," being classed as colloquial means that the word is found in the speech of educated people in situations that are informal; informal conversation.
4. *Slang*. A good share of slang is not included in a dictionary because it is ephemeral. *Slab head*, meaning a stupid person, is not yet included for this reason. A word like *pep*, meaning vigor or dash, however, has been popular for so long that it is found in many dictionaries and is labeled slang.

<sup>1</sup> Ring Lardner, "Zone of Quiet" from *Round Up*, New York: Charles Scribner's Sons, 1929, p. 66.



5. *Obsolete.* *Gild*, meaning to make bloody or smear with blood, is now a word no longer used in that sense.
6. *Archaic.* *Stepdame*, for *stepmother*, is a word that formerly was common but is no longer used, unless one wishes to sound antiquated.

**fix** (fiks), *v.*, **fixed** or **fixt**, **fixing**, *n.* —*v.t.* 1. to make fast, firm, or stable. 2. to place definitely and more or less permanently. 3. to settle definitely; determine: *to fix a price*. 4. to direct (the eyes, the attention, etc.) steadily. 5. to attract and hold (the eye, the attention, etc.). 6. to make set or rigid. 7. to put into permanent form. 8. to put or place (responsibility, blame, etc.) on a person. 9. to assign or refer to a definite place, time, etc. 10. to repair. 11. to put in order or in good condition; adjust or arrange (common in U.S., but not considered good usage in England). 12. *Colloq.* to arrange matters with, or with respect to, esp. privately or dishonestly, so as to secure favorable action: *to fix a jury or a game*. 13. *U.S.* to get (a meal); prepare (food). 14. *Colloq.* to put in a condition or position to make no further trouble. 15. *Colloq.* to get even with; get revenge upon. 16. *Chem.* to make stable in consistence or condition; reduce from fluidity or volatility to a more permanent state. 17. *Photog.* to remove the light-sensitive silver halides from (a photographic image), rendering it permanent. 18. *Microscopy.* to kill, make rigid, and preserve for microscopic study. 19. **fix up**, *U.S.* a. to clear up. b. to punish.  
 —*v.i.* 20. to become fixed. 21. to become set; assume a rigid or solid form. 22. to become stable or permanent. 23. to settle down. 24. **fix on**, to decide on.  
 —*n.* 25. *Colloq.* a position from which it is difficult to escape; a predicament.  
 [t. ML: s. *fixāre*, freq. of L *figere* fix] —**fix/a-ble**, *adj.*  
 —**fix'er**, *n.*  
 —**Syn.** 1, 2. **FIX**, **ESTABLISH** imply making firm or permanent. To **FIX** is to fasten in position securely or to make more or less permanent against change, esp. something already existing: *to fix a bayonet on a gun*, *fix a principle*. To **ESTABLISH** is to make firm or permanent something (usually newly) originated, created, or ordained: *to establish a business*, *a claim to property*.

A TYPICAL DICTIONARY ENTRY  
 SHOWING LABELS TO INDICATE USAGE

This dictionary excerpt has been reproduced from the *American College Dictionary* through the courtesy of Random House, Inc., publishers.

## EXERCISE VI

With the aid of your dictionary, classify the following list of words as colloquial, illiterate, dialectical, obsolete, archaic, or slang. Some of these words have a label only for certain meanings or pronunciations. Choose the labeled meaning where possible.

flabbergast	frater	harum-scarum
fraud	bugs	doughface
flunk	file	phone
finish	figure out	skipper
dig	loony	diggings
luggage	dight	lurch
digital	buddy	chiseler

*Etymology*

English-speaking people have borrowed many simple words from foreign languages, both old and new, and have made them a part of modern English. The greatest borrowings have come from the Greek and Latin languages, often through the French. If one understands the meanings of these borrowed words, his vocabulary will increase, and he will become a more accurate user of his native language.

## EXERCISE VII

Wordbuilding, with the help of the dictionary, is a profitable and interesting study. For example, the Latin word *annus* means "year"; *anni*, "of a year." How many English words can be formed by using this word as a base? Here are some:

*anniversary*, a yearly festival  
*annual*, yearly  
*annuity*, yearly allowance  
*biennial*, every two years  
*centennial*, once in a 100 years  
*perennial*, lasting for years  
*superannuated*, disqualified by years  
*triennial*, occurring every three years



In the same manner form as many words using the following as you have time to do in your class:

1. *anima*—life, breath
2. *aqua*—water
3. *arma*—arms, weapons
4. *bene*—well, kindly
5. *cado*—I fall; *casus*—fallen
6. *credo*—I believe; *creditus*—believed
7. *levo*—I lift up; *levatus*—lifted up
8. *rado*—I scrape, I shave; *rasus*—scraped
9. *teneo*—I hold; *tentus*—held
10. *terra*—earth

From the Greek:

1. *anthropo*—man
2. *astro*—star
3. *biblio*—book
4. *cosmos*—order, harmony, the world
5. *dynamo*—power
6. *gram*—letter
7. *lith*—stone
8. *philo*—friend, lover
9. *phone*—sound
10. *photo*—light



Both in painting and in poetry, rhythm helps to express emotion. The rhythms in this picture, which is in the Museum of Modern Art, suggest the flow of words and lines in poetry.



# chapter 16

READING

POETRY

Boys will enjoy the poem below.

A man has seen a mustang he wants for himself. A mustang is a wild or half-wild horse found in the western plains of the United States. One night when the moon is shining the man ("horse thief," he half jokingly calls himself), his lariat in his hand, creeps up to the horse. The first five stanzas of the poem go like this:

## *THE HORSE THIEF*

There he moved, cropping the grass at the purple canyon's lip.  
His mane was mixed with the moonlight that silvered his snow-white side,

For the moon sailed out of a cloud with the wake of a spectral ship.  
I crouched and I crawled on my belly, my lariat coil looped wide.

Dimly and dark the mesas broke on the starry sky.

A pall covered every color of their gorgeous glory at noon.

I smelt the yucca and mesquite, and stifled my heart's quick cry,  
And wormed and crawled on my belly to where he moved against the moon!

Some Moorish barb was that mustang's sire. His lines were beyond all wonder.

From the prick of his ears to the flow of his tail he ached in my throat and eyes.

Steel and velvet grace! As the prophet says, God had "clothed his neck with thunder."

Oh, marvelous with the drifting cloud he drifted across the skies!

And then I was near at hand—crouched, and balanced, and cast the coil;

And the moon was smothered in cloud, and the rope through my hands with a rip!

But somehow I gripped and clung, with the blood in my brain aboil—  
With a turn round the rugged tree-stump there on the purple canyon's lip.

Right into the stars he reared aloft, his red eye rolling and raging.  
He whirled and sunfished and lashed, and rocked the earth to thunder and flame.

He squealed like a regular devil horse. I was haggard and spent and aging—

Roped clean, but almost storming clear, his fury too fierce to tame.<sup>1</sup>

WILLIAM ROSE BENÉT

(from "The Horse Thief")

Girls will particularly enjoy the poem *Annabel Lee* by Edgar Allan Poe. Poe was very much in love with his young wife, but she died early in their married life. *Annabel Lee* was written in memory of her. It is so well known that only a part of it is here quoted.

ANNABEL LEE

It was many and many a year ago,  
In a kingdom by the sea,  
That a maiden there lived whom you may know  
By the name of Annabel Lee;  
And this maiden she lived with no other thought  
Than to love and be loved by me.

I was a child and *she* was a child,  
In this kingdom by the sea,  
But we loved with a love that was more than love  
I and my Annabel Lee;  
With a love that the winged seraphs of heaven  
Coveted her and me.

<sup>1</sup> Read the rest of the poem in Mr. Benét's *The Burglar of the Zodiac*, New Haven, Connecticut: Yale University Press, 1918, p. 100ff.



And this was the reason that, long ago,  
In this kingdom by the sea,  
A wind blew out of a cloud, chilling  
My beautiful Annabel Lee;  
So that her highborn kinsmen came  
And bore her away from me,  
To shut her up in a sepulchre  
In this kingdom by the sea.

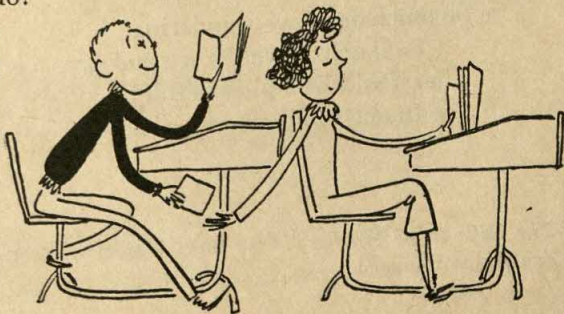
Reading those two short selections indicates that probably everybody enjoys some poetry, though not necessarily all types. Many people would enjoy poetry more than they do now if they knew how to read it. Meeting poetry is like making a new acquaintance. At first glance you don't know whether you like the stranger or not; but as you learn to read his character and come to know him better, you grow friendly toward him.

### *Begin Studying the Character of Poetry*

#### EMOTION IN POETRY

The first fact to learn is that poetry is emotion put into words. When a young sixth grader first notices how lovely and like an angel is the girl who sits in front of him at school, he feels emotion plugging up his throat, his eyes begin to swim, and his whole body seems to burn with the intensity of his feeling. What does he do?

He hurriedly writes out a little note and slips it to the girl. This note is in words and is supposed to tell the girl (whether she



is interested or not) about his emotion toward her. In the note he writes:

Roses are red and violets are blue;  
Sugar is sweet and so are you.

After that the young fellow feels better, and the girl—well, nobody knows what she thinks.

Of course, there are all kinds and degrees of emotions. In poetry one finds most of them—love, hatred, friendliness, revenge, worshipfulness, awe, humbleness, pain, tranquillity, patience, fear, cheerfulness. Poetry tries to put these emotions into words. Music tries to do the same thing, but music uses sound.

The first step, then, in reading poetry is to try to figure out what emotion is involved.

### *Practice*

Number the following selections on your own paper, and opposite the number of each write the emotion the lines are trying to convey. Read the lines aloud first.

#### *THE WANDERER*

The ships are lying in the bay,  
The gulls are swinging round their spars;  
My soul as eagerly as they  
Desires the margin of the stars.

So much do I love wandering,  
So much I love the sea and sky,  
That it will be a piteous thing  
In one small grave to lie.<sup>1</sup>

ZOE AKINS

<sup>1</sup> *The Hills Grow Smaller*, New York: Harper & Brothers. Copyright, 1937, by Zoe Akins Rumbold.



## STANZA XXV

And there was mounting in hot haste: the steed,  
 The mustering squadron, and the clattering car,  
 Went pouring forward with impetuous speed,  
 And swiftly forming in the ranks of war;  
 And the deep thunder peal on peal afar;  
 And near, the beat of the alarming drum  
 Roused up the soldier ere the morning star;  
 While thronged the citizens with terror dumb,  
 Or whispering, with white lips—"The foe! They come! They come!"

GEORGE GORDON BYRON

(from *Childe Harold's Pilgrimage*)

## NOTE:

Because this was written some time ago, horses, cars (a kind of wagon), and drums were used instead of tanks, trucks, airplanes, and sirens; but the emotion is the same now as then.

## STANZA XXVII

Then out spake brave Horatius,  
 The Captain of the Gate:  
 "To every man upon this earth  
 Death cometh soon or late.  
 And how can man die better  
 Than facing fearful odds,  
 For the ashes of his fathers,  
 And the temples of his Gods . . . "

THOMAS BABINGTON MACAULAY

(from *Horatius*)

### *Inner and Outer Experiences in Poetry*

The next fact to learn about poetry is that it has two distinct qualities:

#### I

Through rhythmical sound it can convey to you an imitation of an experience in your outer life. Consider these examples:

- (1) Tramp, tramp, tramp, the boys are marching.  
Cheer up, comrade, here we come.
- (2) Marching along, fifty-score strong,  
Great-hearted gentlemen, singing this song.

The rhythm here obviously suggests the sound and the recurrent accent of marching feet. Almost anything that has rhythm can be imitated in poetry. Carl Sandburg has even written a poem, *Jazz Fantasia*, which tries to imitate the complex rhythms of a jazz band.

## II

A second quality of poetry is that it can convey to you an imitation of your remembered inner experiences, your thoughts, and your moods. Most people in the throes of an inner experience are unable to express it, either at the time or later. Suppose young Jimmy comes into the house some summer afternoon with the urge to travel. His brain and body are pulsating with the desire to get out on the road. He feels like throwing his arms and legs to the wind and going and going, somewhere, anywhere. But what does he say? He can't express himself very well. He says, "Gee, Pop, let's get in the car and go somewhere."

That's pretty flat. If he were a musician he would play a marching tune. In other words, he would use rhythmic sound to express his feeling. What does a poet do? He uses rhythmic sound too, but he also uses words, figurative words; that is, words that stand for something else. He says something like this:

A wind's in the heart of me, a fire's in my heels,  
I am tired of brick and stone and rumbling wagon-wheels;  
I hunger for the sea's edge, the limits of the land,  
Where the wild old Atlantic is shouting on the sand.<sup>1</sup>

JOHN MASEFIELD

(from *A Wanderer's Song*)

<sup>1</sup> *Poems*, New York: The Macmillan Company, 1935, p. 21.



You see, the poet has expressed the inner experience that Jimmy was having. First, he has used rhythm, which gives that necessary motion to the idea of traveling; second, he has talked about things that don't really exist—a wind in the heart, fire in his heels, hunger for the sea's edge, and the Atlantic shouting. Of course, he doesn't really have fire in his heels; he means that his heels feel like running as fast as though he did have fire in them. That's figurative language, metaphor. He is comparing his desire to travel to a wind and fire. (See Chapter 8.)

Now look at another example. Suppose a young fellow is in love with a girl, so much in love that he—well, just watching her walk about is almost too much for him. So he tries to express his inner feeling for her and manages this: "Gosh! I'm sure in love with that girl." A poet puts it this way:

NOTE:

Don't let the Scotch dialect bother you. *Airt* means "direction."

JEAN

Of a' the airts the wind can blaw  
I dearly like the West,  
For there the bonie lassie lives,  
The lassie I lo'e best:  
There wild woods grow, and rivers row,  
And mony a hill between;  
But day and night my fancy's flight  
Is ever wi' my Jean.

ROBERT BURNS (from "Jean")

Here is another poem. Two soldiers are taking leave of one another. One departs (dies) while the other watches him. The man who is watching has an odd inner experience, as though he had suddenly had a glimpse of heaven, or of something strange. The man who was leaving was Rupert Brooke, a well-known poet who died in World War I. The experience was expressed in poetry thus:

*TO THE MEMORY OF RUPERT BROOKE*

He's gone.  
I do not understand.  
I only know  
That as he turned to go  
And waved his hand,  
In his young eyes a sudden glory shone:  
And I was dazzled by a sunset glow,  
And he was gone.<sup>1</sup>

WILFRED WILSON GIBSON

The poet talks about a sunset glow in the eyes of the man who has died. Of course that's impossible. The sun doesn't set in people's eyes. And yet, by using the idea of sunset in this imaginative fashion, the poet manages to convey to the reader the idea of death, suggested by the dying of the sun in the word *sunset*, and also by the glow of light and the glory of the soldier's going. If the poet had used the phrase, "dazzled as though by the glow from an electric light," he would not have conveyed the right idea to the reader. Sunset makes one think of heaven, of death, of beauty and glory; *electric light* makes one think only of a living room and electric light bulbs.

*Conclusion*

The reason some people believe that poetry is a greater art than music is that music has only rhythmic sound; poetry has both rhythmic sound and words. Poetry can talk; music is without speech. Because of this double power of poetry, it can express definite ideas of every possible kind, both of one's inner experience and of one's outer experience.

*Practice*

Explain in your own words the inner or outer experience that each of the following selections conveys to the reader.

<sup>1</sup> *Collected Poems*, New York: The Macmillan Company, 1933, p. 332.



## SOWING

It was a perfect day  
For sowing; just  
As sweet and dry was the ground  
As tobacco-dust.

I tasted deep the hour  
Between the far  
Owl's chuckling first soft cry  
And the first star.

A long stretched hour it was;  
Nothing undone  
Remained; the early seeds  
All safely sown.

And now, hark at the rain,  
Windless and light,  
Half a kiss, half a tear,  
Saying good-night.<sup>1</sup>

EDWARD THOMAS

When I heard the learn'd astronomer,  
When the proofs, the figures, were ranged in columns before  
me,  
When I was shown the charts and diagrams, to add, divide  
and measure them,  
When I sitting heard the astronomer where he lectured with  
such applause in the lecture-room,  
How soon unaccountable I became tired and sick,  
Till rising and gliding out I wander'd off by myself,  
In the mystical moist night-air, and from time to time,  
Look'd up in perfect silence at the stars.

WALT WHITMAN (from *Leaves of Grass*)*Words in Poetry*

Because human imagination is what it is, words have two qualities that poets and other people take advantage of. Consider

<sup>1</sup> Edward Thomas, "Sowing," reprinted by permission of Helen Thomas and Messrs. Faber and Faber, London, England.

the word *rose*. Webster's meaning of *rose* is "Any of a genus (*Rosa*) typifying a family (*Rosaceae*) of erect or climbing shrubs with showy flowers, having five petals in the wild state; also the flower." This meaning is known as the denotation of the word. But that is hardly what the writer of "Roses are red and violets are blue" means by the word *rose*. To him the word suggests (connotes) many other things, such as softness, beautiful colors, a lovely garden, a heavenly odor. The word *violets* has about the same connotation. Such words the poet makes use of; he puts roses and violets and sugar side by side with the girl he is talking about, and because of their proximity the girl takes on some of the qualities suggested to the mind of the reader by the use of the words.

This of course explains why girls wear flowers. If you see a girl with roses, gardenias, or violets pinned to her dress or nestling in her hair, you begin to associate the beauty and odor of the flowers with the girl. She becomes lovely because of her association with lovely flowers. Conversely, if you see her wearing a cabbage leaf on top of her head and carrying a parsnip in each fist—well, you can see what happens to the picture of her in your mind.

Poetry is concerned with beauty, even with the beauty of ugliness. That is why it pays more attention to the connotation of words than to their denotation. Science, on the other hand, is concerned with unemotional facts. That is why it pays more attention to the denotation of words. In fact, science does its best to avoid using words that might arouse any emotion on the part of the reader. A scientist says, "The temperature in this room has reached 90 degrees F."; a poet would say, "The blistering heat in this room is like that of Death Valley at high noon in August." Both express the truth, but each uses a different approach. You should remember this when reading science or poetry. The scientist is trying to give you a fact, but the poet is endeavoring to give you an emotion.



## REVIEW

You have learned that poetry has three qualities:

1. It pictures emotion by means of imaginative language.
2. It pictures inner and outer experiences by means of imaginative and rhythmic language.
3. It uses words for their emotional and connotative value.

*Practice*

How much of a poet are you? By substituting words or phrases, change these unpoetic lines to poetic ones. Try not to change the basic meaning.

1. The young female, dressed in khaki drill, hopped onto the back of the nag and departed at the rate of 20 m.p.h.
2. The lion opened his jaws and gave utterance to his peculiar cry before he ran swiftly toward the antelope.
3. The sky was as red as Santa's pants, and the sun, when it set, was as yellow as a custard pie.
4. With a swift motion he placed the bones of his right hand against the lower mandible of his opponent. His own set of ivories were held closely together while he did this.
5. Her beauty reminded me of one of those sailing boats that used to travel between Europe of the sixteenth century and early America.

*The Structure of Poetry*

In addition to figurative language and connotation, poetry makes use of another quality of language in order to achieve its purpose of conveying to the reader an imitation or picture of an emotion. This is *rhythm* and *rhyme*.

Words in English have accent. Any word longer than one syllable is pronounced by stressing one of the syllables more than the other or others. *Am*, *one*, *film*, *whole* have only one syllable and therefore show no accent; *because*, *wherever*, *coming*, *ridiculous* have more than one syllable and therefore show accent. The recurrence of this accent is what causes rhythm. Any sentence has rhythm. Consider:

I was standing on the corner.



Rhythm must have beat—new or conventional.

We can read this rhythmically in two ways—

I was standing on the corner. (accenting *I*, *stand*, *on*, *cor*) or

I was standing on the corner (accenting *stand*, *cor*)

In the one case you have four main beats while in the other you have two main beats.

If you write another line with the same number of beats and arrange it so that the last word rhymes with *corner*, then you have rhythm and rhyme.

I was standing on the corner

Where the sun was somewhat warmer.

These two lines must be read with four beats to a line because in the second line the word *somewhat* cannot be skipped over as though it had no accent.

<u>I</u>	was	<u>stand</u>	ing	<u>on</u>	the	<u>cor</u>	ner
<u>Where</u>	the	<u>sun</u>	was	<u>some</u>	what	<u>war</u>	mer

Now try it with two beats:

<u>I</u>	was	<u>stand</u>	ing	on	the	<u>cor</u>	ner
<u>I</u>	was	<u>act</u>	ing	as	a	<u>mour</u>	ner



This is not poetry in either version. It has rhythm and rhyme, but it lacks emotion and figurative language; hence it fails to say anything of significance to the reader. Anybody can write this sort of thing.

*Practice in producing rhythm  
and rhyme (not poetry)*

A. Add a second line in the same rhythm to each of the following lines. Make each line rhyme with its mate.

1. Christmas comes but once a year

(Possible rhymes: near, clear, fear)

2. This kitten I give

(Possible rhymes: sieve, live, forgive)

3. The strong wind blew

(Possible rhymes: knew, coo, you)

4. The lion roared

(Possible rhymes: chord, ward, reward)

If you have difficulty thinking up words that rhyme, consult a book of rhymes or a dictionary with a rhyming vocabulary.

B. Revise the rhythm in the second line of each of the following groups of lines to make the accents correspond. You will notice as you read each pair of lines that the rhythm of the second line does not match the rhythm of the first line. Move the words in the second line to different positions or change them so that the two lines have the same rhythm.

1. This little gift I give to you

For use in your Indian canoe.

2. Up the street came the pound of marching feet.

When I at last saw them my joy was complete.

3. Silently, silently, drifts down the dark;

Far in the distance I hear a pack of hounds bark.

4. Once I saw a little dog

Hidden behind rolling wisps of fog.

5. The airplane zoomed into the sky;

He'll come back by and by.

*Forms of Poetry*

Several standard forms which a reader should recognize at a glance have been used by poets. Below are a few examples:

## LIMERICK

The limerick is a five-line stanza which depends for its humorous effect upon a tricky ending or a surprise ending based upon odd spelling or a sudden twist in thought. The limerick quoted here appeared originally in *Limeratomy* by Anthony Euwer. It was Woodrow Wilson's favorite limerick.

As a beauty I am not a star,

There are others more handsome by far.

But my face—I don't mind it

For I am behind it.

It's the people in front that I jar!<sup>1</sup>

The pattern used (with minor variations) in limericks is like this:

```

u — u u — u u — a
u — u u — u u — a
      u u — u u — b
      u u — u u — b
u u — u u — u u — a
  
```

The *a a b b a* means that all the lines marked *a* rhyme and that those marked *b* rhyme. For example, in the first limerick above, *star*, *far*, and *jar* rhyme and therefore would be marked *a*. Likewise, *mind it* and *behind it* would be marked *b*.

It's fun to try writing limericks, particularly if the whole class begins with the same first two lines. If everybody brings

<sup>1</sup> New York: J. B. Pound, 1917; quoted in Louis Untermeyer, *The Forms of Poetry*, New York: Harcourt, Brace & Company, 1926, p. 60.



in a completed limerick the next day, you will be amazed at the number of possibilities for ending a limerick. Here are several beginnings for limericks:

- (1) There was a young girl from the West  
Who boasted her scorn of a nest;
- (2) There was a young maiden named Carrie,  
Who went 'cross a river by ferry.
- (3) There was a young man from Peru  
Who by chance put his face in the glue.
- (4) There was a young fellow named Tate,  
Who sat with his girl very late;
- (5) There was a young bear at the zoo  
Who cried when he first looked at Lu.

#### COUPLET

A couplet consists of two rhymed lines each with the same number of beats.

The shortest poem in English is a couplet, Strickland Gillilan's couplet entitled "Lines on the Antiquity of Microbes." Here are the lines as quoted by Louis Untermeyer in *Forms of Poetry*:

#### LINES ON THE ANTIQUITY OF MICROBES

Adam  
Had 'em.<sup>1</sup>

But couplets do not have to be humorous or silly. Many great poets wrote long poems in couplet form, Geoffrey Chaucer and Alexander Pope, for example.

The bookful blockhead, ignorantly read,  
With loads of learned lumber in his head,

ALEXANDER POPE

(from *An Essay on Criticism*)

<sup>1</sup> *Ibid.*, p. 55.

## QUATRAIN

The quatrain is the most common form in all poetry. It consists of four lines with various rhyming schemes and various lengths of line. This form is often seen:

## BEATS IN LINE

4 Good people all, of every sort,

3 Give ear unto my song;

4 And if you find it wondrous short,—

3 I cannot hold you long

## RHYME SCHEME

a

b

a

b

OLIVER GOLDSMITH

(from *An Elegy on the Death of a Mad Dog*)*Now Read Some Poetry*

DIRECTIONS: Read the poem; then follow the suggestions under "Discussion" following the poem.

## UP-HILL

Does the road wind up-hill all the way?

Yes, to the very end.

Will the day's journey take the whole long day?

From morn to night, my friend.

But is there for the night a resting-place?

A roof for when the slow dark hours begin.

May not the darkness hide it from my face?

You cannot miss that inn.

Shall I meet other wayfarers at night?

Those who have gone before.

Then must I knock, or call when just in sight?

They will not keep you standing at that door.

Shall I find comfort, travel-sore and weak?

Of labour you shall find the sum.

Will there be beds for me and all who seek?

Yea, beds for all who come.<sup>1</sup>

CHRISTINA ROSSETTI

<sup>1</sup> *The Poetical Works of Christina Georgina Rossetti*, New York: The Macmillan Company, 1904, p. 339.



## DISCUSSION

1. How many people are talking in this poem? Which lines does each one say?
2. The whole poem is expressed in figurative language, which means that the words stand for something else. What is really meant by *road, up-hill, day's journey, inn, wayfarers who have gone before*?
3. What is the author's emotion about all this travelling?

## WITCHERY

Out of the purple drifts,  
 From the shadow sea of night,  
 On tides of musk a moth uplifts  
 Its weary wings of white.

Is it a dream or ghost  
 Of a dream that comes to me,  
 Here in the twilight on the coast,  
 Blue cinctured by the sea?

Fashioned of foam and froth—  
 And the dream is ended soon,  
 And lo, whence came the moon-white moth  
 Comes now the moth-white moon!<sup>1</sup>

FRANK DEMPSTER SHERMAN

## DISCUSSION

1. Vocabulary: *musk, cinctured*
2. The title of the poem gives a hint of the emotion the poet wishes to convey. Explain in writing what you think it is. One sentence will be sufficient for this explanation.
3. List the words or phrases which give the impression of
  - a. Darkness
  - b. Softness
  - c. Pale whiteness
4. What figure of speech is "From the shadow sea of night"?

<sup>1</sup> Jessie B. Rittenhouse (ed.), *The Little Book of Modern Verse*, Boston: Houghton Mifflin Company, 1917, p. 63.



Many businessmen find they need scientific aid to improve their reading ability. (Note the pattern of eye movements at the left.)



# chapter 17

## LEARNING

## TO READ PROSE

### VOCABULARY

A crossword puzzle fan is often at a loss to fill out a word when he has only a few letters to go on. —A—N—T, for example, would cause difficulty. Knowledge of what the word is comes only when he knows what each of the parts is: MAGNET. Once he fills in the word, he thinks how easy it is. But even so much as the lack of a single letter may block his knowledge of what the word is.

A similar blocking of meaning occurs when a person reads. Pages of print are made up of single words, and understanding the over-all idea of the page may be impossible unless a person understands the meaning of each of the words.

One way of overcoming this difficulty is to learn every day a short list of words like the following:

abstract  
bale

ban  
bauble

You then hope that in your reading you will come across the words you have learned, not new ones. This method helps somewhat, of course, as does the study of word origins (see pages 356–357), if the lists of words learned are commonly used ones.

One difficulty with this method, however, is that so many words have so many different meanings. *Abject* has three meanings listed in the *American College Dictionary*, *bale* and *bauble*

each have two, *ban* has eight, and *abstract* tops them all with fourteen! That makes a total of twenty-nine meanings for five words.

A second difficulty with this method is that the words are learned without relation to anything else. No teacher ever sits down to memorize a list of the names in a new class. Instead he waits until the class is together, sees the members working as a unit, and then learns that the girl seated in the back corner is Susan Dampier and that she talks a great deal with her friend Mary Barnes, seated next to her.

Learning words is like that. You learn one word in relation to another word, and it begins to have real meaning for you.

The reading exercises here try (1) to show you how to learn new words in relation to other words and in relation to the over-all idea of the writing; (2) to show you how to understand the over-all idea as well as the parts of a piece of writing.

### *Sample Study*

Here is a piece of writing to read:

The player on the other side is hidden from us. We know that his play is always fair, just, and patient. But also we know, to our cost, that he never overlooks a mistake or makes the smallest allowance for ignorance. To the man who plays well, the highest stakes are paid, with that sort of overflowing generosity with which the strong shows delight in strength. And one who plays ill is checkmated—without haste, but without remorse.<sup>1</sup>

### *How to Understand This Passage*

Ask yourself the following questions:

1. Who is the "player on the other side"?

<sup>1</sup> T. H. Huxley, quoted in Charles P. Curtis, Jr., and Ferris Greenslet, *The Practical Cogitator*, Boston: Houghton Mifflin Company, 1945, p. 77.



ANSWER: The whole passage is a figure of speech. That is, the writer seems to be talking about a game of chess, but actually he means something else. The word *checkmated* gives the clue. This word is from the game of chess. "To be checkmated," the dictionary tells you, is "to be defeated."

So you see that people are playing a kind of game with some power. But you can't see that power—call it God or Nature, or the laws of the universe.

2. The passage goes on to say that this power is always just, patient, and fair; but when you make a mistake you are punished, as in a game of chess. What does the writer mean?

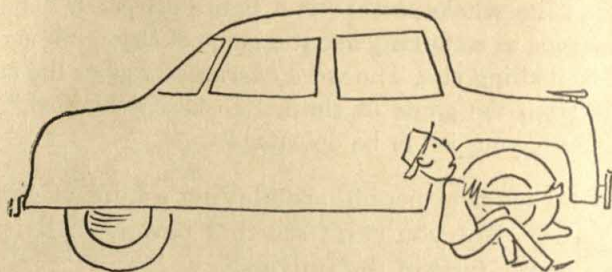
ANSWER: To understand this you need to draw an example from your own experience, since the writer doesn't give you an example. Here is one: If a person does not know that the liquid in a bottle is poison and he drinks it, he is checkmated. His ignorance is no excuse, and is of no help to him. He dies.

On the other hand, if he learns the laws of nature, the lifting power of air, and the mechanics of engines, for examples, he can build an airplane and fly. The writer says, therefore, "To the man who plays well (the Wright brothers, for example) the highest stakes are paid . . ."

*Stakes* is a word from betting or gambling. *Stakes* refers to the money bet, or to the money paid as a prize for winning a contest. So the Wright brothers won the honor and glory of producing the flying machine.

3. What does the passage mean by the sentence beginning "And one who plays ill . . . "?

ANSWER: The word *ill* here means "badly"; that is, playing without skill. A man who leaps off a skyscraper and flaps his arms in the hope of flying is playing ill. He doesn't know the laws of nature. He is checkmated without remorse; that is, without regret.



Without preparation, a task may be impossible.

Read the paragraph again and take the following test to see whether you understand it.

### *Test*

Are these statements true or false according to the paragraph?

1. You must learn the laws of living in order to succeed.
2. If you do not know the speed limit, you should be excused when you break the speed limit.
3. Pleading for mercy will keep you from having a stomach-ache if you overeat.
4. If a girl is sweet and shy and poor, like Cinderella, she will always marry a rich man.
5. The author is really talking about playing chess.

Choose the correct meaning of the following words as they are used in the paragraph:

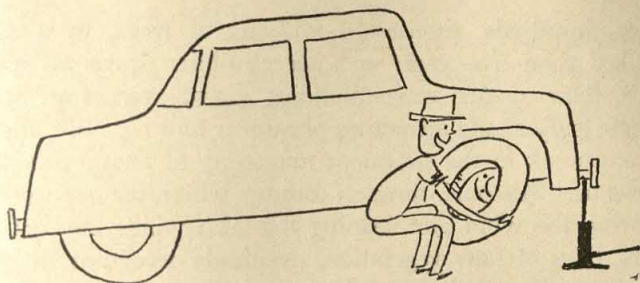
*remorse*—regret, hatred, despair

*ill*—sick, poorly, not healthy

*checkmated*—defeated in a game of chess, covered with checks, defeated

*stakes*—long pointed pieces of wood, prizes, poker chips





With preparation, work goes smoothly.

### *Practice in Learning to Read*

#### VOCABULARY STUDY

You will be asked to read a series of paragraphs.<sup>1</sup> Each one is preceded by a vocabulary study of the difficult words in the paragraph. Each one is followed by a test on your ability to understand what the paragraph says.

#### PROCEDURE

1. Study the words and phrases at the beginning of each selection and refer to them when you read the selection.
2. Read the selection carefully.
3. On your own paper copy the number of the correct statements given in the test following each selection. Refer to the selection if necessary.

#### SELECTION A<sup>2</sup>

*strenuous*—full of action, life, and vigor

*monotony*—sameness, lack of variety

*sowing the wind and reaping the whirlwind*—a figurative way of saying that the people have wasted their natural resources (trees) and have been having difficulty with erosion and lack of water (reaping the whirlwind).

<sup>1</sup> The paragraphs and tests following (pp. 382-390) are from the New York State Regents Examinations, *English Three Years*, 1946, 1947.

<sup>2</sup> Suggestions for meanings of words found on pages 381-389 are taken from *The American College Dictionary*, copyright 1947 by Random House (text edition by Harper & Brothers).

Trees, hundreds, thousands, millions of trees, most of them planted less than five years ago, are climbing upwards, spreading outwards, their massed ranks standing guard over crops and live-stock, their leafy shade attracting pheasants and bird life, their very existence a break in the strenuous monotony of farming. Westward from Iowa and Missouri, through country which for generations has been sowing the wind and reaping the whirlwind, the eye catches long dark lines of new vegetation, seemingly irregular in plan but actually set with a skill that defeats the efforts of nature to destroy what man has weakened. Lilac and honeysuckle; sumach, wild plum, and apricot: for every mile of these eye-soothing growths eighty acres of farm land are given a new hold on life.

### Test

The title below that best expresses the ideas of this paragraph is:

1. The effect of wind on trees
2. Setting trees according to plan
3. Reclaiming land in the West
4. Beautifying the prairies
5. New prairie crops

Millions of trees have been growing west of Iowa and Missouri (1) since the Civil War, (2) less than five years, (3) since the ranks began to guard them, (4) since the great hurricane of 1938, (5) for generations.

### SELECTION B

*moral law*—such laws as the Ten Commandments (Thou shalt not steal, Honor thy father and thy mother, etc.) are known as moral laws. They may also be state or national laws, but usually a moral law is one that nobody can enforce, such as *One should help those who are having trouble*.

*violation*—a breaking of a rule

*usage*—a customary way of speaking or writing. We call *wait on a customer* (not *wait with a customer*) correct usage.



*in the main*—for the most part

*degrees*—a thermometer has degrees. The writer explains his “degrees” in the next sentence, giving three examples of different degrees.

*linguistic*—having to do with language. Linguistic errors are errors in usage and in grammar.

*gaudy*—showy, flashy

*analogous*—similar to, like

The whole paragraph below is an attempt to compare correctness in language to correctness in dress. The comparison is supposed to help the reader to understand, not what dress is, but what correctness in language really is.

Correctness in language is not like keeping the moral law or the laws of the state, but like dressing or behaving properly. Violations of usage in language are like violations in other social usages—in the main, offenses against custom and good taste. There are degrees, of course. Some linguistic errors are analogous to the wearing of a skirt by a man, others to attending an evening party without coat or collar, others to wearing a gaudy waistcoat, and so on. Words or expressions that are perfectly fit for one occasion or purpose are in bad taste for another.

### *Test*

The title below that best expresses the ideas of this paragraph is:

1. The nature of language standards
2. Offending social customs
3. The importance of correct dress
4. Types of language errors
5. Degrees of good taste

Using correct English is (1) a matter of good taste, (2) a violation of custom, (3) based on good behavior, (4) rooted in etiquette, (5) a moral duty.

## SELECTION C

*exceptional*—out of the ordinary

*scheme*—an organized plan, arrangement

*prominence*—the state of standing out, being noticeable

*role*—the part played, as a man plays the role of hero in a drama

*by-product*—something produced in addition to the main product in the process of manufacturing—sometimes an unexpected or surprising result. These sounds are accidental.

*function*—a necessary and useful task. The sounds some animals produce do not help them in any way.

*efficiency*—the quality of having skill. "Grades of efficiency" means "degrees of skill."

Human beings rely so much on sound, both the sounds we make and the sounds we hear, that it comes with something of a shock to realize how exceptional in the general scheme of life is this prominence of the role of sound. In point of fact, the great majority of animals are both deaf and dumb; they can not hear, and any sounds they may produce are accidental by-products without function. Even among animals that can hear there are all grades in the efficiency of hearing, just as among those that are capable of producing sound there are all grades in the variety of the sounds produced.

*Test*

The title below that best expresses the ideas of this paragraph is:

1. Sounds animals produce
2. The role of sound among animals
3. How animals can be trained
4. Why animals are dumb
5. Hearing of animals

Most sounds made by animals (1) are the result of fear, (2) can not be heard, (3) seem almost human, (4) come as a shock, (5) are meaningless.



## SELECTION D

*traversed*—crossed, gone over

*planter*—a person who plants seeds. Here it means a cotton planter, a person who owns and operates a large area of cotton land and lives in a big house.

*tradition*—statements, beliefs, legends, handed down from generation to generation, especially by word of mouth and practice

*prosperous*—well off, rich

*Tallahassee*—the capital of Florida

*tempo*—rhythm or pattern of activity

*reminiscent*—full of reminders, making one think of things previously experienced

Crossing the Swanee River, about which Stephen Foster wrote so feelingly but which he never saw, one finds that one has traversed more than a strange stream. West Florida in custom and tradition is a part of the Deep South. Cotton was once king there as it was in Georgia and South Carolina, and the life of the planter was both prosperous and pleasant. Cotton is still an important crop in West Florida, and Tallahassee reflects in her unhurried tempo and stately buildings a way of life reminiscent of those other days. The capital is a fine example of Southern architecture, as are many of the houses in this region.

*Test*

The title below that best expresses the ideas of this paragraph is:

1. Life in the Old South
2. Crossing the Swanee River
3. Southern architecture
4. Life of a cotton planter
5. West Florida today

Life in Tallahassee is (1) prosperous, (2) laborious, (3) bustling, (4) leisurely, (5) undignified.

## SELECTION E

*statistics*—a group of facts and figures, data

*minute*—very small

*jigsaw puzzle*—refers to all the facts and figures in the four areas he has named. Some one has to put them in order as one puts a jigsaw puzzle in order.

*returns*—the conclusions arrived at from working with the mass of figures

*legislators*—the people in the state capitals and in Washington who make the laws

The Census Bureau, the world's largest organization for making sense out of statistics, measures business every two years, agriculture every five years, and, in cooperation with the Bureau of Mines, collects facts about mines and quarries every ten years. In 1950, statistics in all these areas were being gathered, together with the monster population count. With all of these minute fragments of the gigantic jigsaw puzzle fitted together, we have the most detailed and exhaustive survey ever made of the human and material resources of the United States. On the returns, communities may base their estimates of needs for the next decade, in housing, water supply, transportation, hospitals, schools. Businessmen may schedule production and sales programs. Legislators at last have figures on which to base laws dealing with unemployment and relief.

*Test*

The title below which best expresses the ideas of this paragraph is:

1. The largest organization on earth
2. How the census is made
3. Census data and their uses
4. Community improvement
5. The basis of business

The next year for which communities will have all the same types of information that were collected for 1950 will be (1) 1952, (2) 1954, (3) 1955, (4) 1960, (5) 1970.



The Census Bureau collects statistics most frequently on (1) agriculture, (2) business, (3) mines, (4) population, (5) quarries.

#### SELECTION F

*sinusitis*—a disease of the bone cavities in the skull

*aftermath*—something that comes after. It used to mean the second mowing of a hayfield, a second crop.

*prevalent*—widespread

*epidemic*—a disease widespread throughout the people of a locality

*blustery*—noisy and active. On a blustery day wind blows in gusts, and leaves and refuse fly about.

*annual*—coming every year

Many people may think that sinusitis is a new disease, but doctors have studied it a great many years. Because it is more prevalent now, in the crowded and overheated conditions of modern living, the disease is more discussed. It is often a serious aftermath of influenza and grippe epidemics. Furthermore, nose and throat specialists are more on their guard than ever before in tracing and treating sinus infections.

Sinusitis is no respecter of persons or seasons, but from the first blustery days in autumn, when temperatures change rapidly, and sudden high winds spread dust and germs in the air, head colds—the basis of most sinus infections—begin their annual assault. This is especially true in cities during cold weather, when sinus infections flourish and spread more rapidly than in less crowded areas.

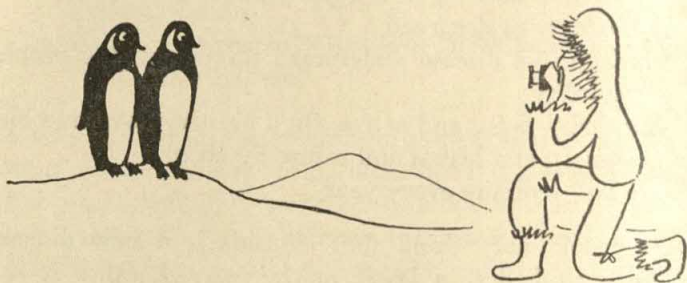
#### Test

The title below which best expresses the ideas of this selection is:

1. A growing menace
2. A new disease
3. The doctor's biggest job
4. A flaw in autumn
5. Influenza effects

Sinus infections (1) have been widely discussed for a great many years, (2) invariably follow a case of influenza, (3) are most common in rural sections, (4) are more frequent than formerly, (5) never occur in summer.

Ordinary head colds (1) are the start of most sinus cases, (2) are most numerous in autumn, (3) follow grippe epidemics, (4) spread dust in the air, (5) are the result of modern living.



Penguins wear only dress suits but escape sinusitis.

#### SELECTION G

*migrate*—move to another region

*beloved vagabonds*—wanderers. The author is referring to the seeds. "Beloved" because Mother Nature takes such good care of them.

*ingenious*—clever, unusual

*veritable*—genuine, real

*potential*—having the power to be

The will to live, the struggle for existence, compels trees as well as humans to migrate. And the story of the migration of seeds makes a fascinating tale. Mother Nature moves her beloved vagabonds in ingenious ways. The Gulf Stream washes up countless millions of seeds; the wind scatters seeds, birds drop them undigested; tramp steamers and freight trains distribute them; and the running board of the family flivver is a veritable storehouse for potential plant life. Even the cuffs of a pair of pants serve as carriers.

#### Test

The best of the following titles for this paragraph is:



1. Survival of the fittest
2. Fascinating modes of travel
3. Storage warehouses for seeds
4. Seed distribution
5. Vagabonds and migrants

Trees migrate because (1) seeds are carried widely, (2) Mother Nature loves vagabonds, (3) birds intentionally plant seeds, (4) trains, steamers and flivvers are speedy, (5) trees are like humans.

#### SELECTION H

*thwarted*—stymied, unable to move in a desired direction  
*irrational*—without common sense, unreasonable  
*adequately*—suitably, sufficiently

Just why some individuals choose one way of adjusting to their difficulty and others choose other ways is not known. Yet what an individual does when he is thwarted remains a reasonably good key to the understanding of his personality. If his responses to thwartings are emotional explosions and irrational excuses, he is tending to live in an unreal world. He may need help to regain the world of reality, the cause-and-effect world recognized by generations of thinkers and scientists. Perhaps he needs encouragement to redouble his efforts. Perhaps, on the other hand, he is striving for the impossible and needs to substitute a worth-while activity within the range of his abilities. It is the part of wisdom to learn the nature of the world and of one-self in relation to it and to meet each situation as intelligently and as adequately as one can.

#### Test

The title below that best expresses the ideas of this paragraph is:

1. Adjusting to life
2. Escape from reality
3. The importance of personality
4. Emotional control
5. The real nature of the world

The writer argues that all should (1) substitute new activities for old, (2) redouble their efforts, (3) analyze their relation to the world, (4) seek encouragement from others, (5) avoid being thwarted.

### WORD STUDY

A little more information on the words listed from pages 381–389 should help to fix them in mind. Now study the words in this section and then take the vocabulary tests at the end after several days have passed. If you have trouble with the pronunciation of these words, consult your dictionary.

1. *strenuous*—active

*strenuously, strenuousness*

*He leads a strenuous life as a mountain climber.*

2. *monotony*—sameness

*monotonous*

*Mono* is a prefix meaning “one.”

Can you guess the meanings of these words?

*monosyllable*    *The word “was” is a monosyllable.*

*monotone*        *His voice is a monotone.*

*monologue*      *His conversation was a monologue.*

3. *moral*—concerned with right conduct, righteous, just

*morale*—*The morale of the troops was high.*

*Morale* here means “the cheerfulness and zeal of the troops.”

*moralist*—one who concerns himself with right conduct

4. *violation*—act of breaking a law

The word is related to *violence*. When one breaks a law, he is usually being violent in his attitude or actions. Other related words are *infringement* and *transgression*.

*Not allowing free speech is an infringement of our democratic rights.*

*Forgive us our transgressions.*



5. *linguistics*—the science of language  
*linguist*—a person who makes a careful study of language  
           —a person who speaks foreign languages fluently  
*polyglot*—*poly*, meaning “many,” may refer to a person who speaks many languages
6. *gaudy*—showy, usually in bad taste  
*garish decorations*  
*flashy necktie*
7. *analogous*—similar in some particular  
*analogy*—*To make his meaning clearer, he drew an analogy between a river and life.*
8. *function*—an activity proper to a person or thing  
*The function of the carburetor is to mix gas and air.*  
*functionary*—an official  
*The functionary took charge of our visit to the capital.*
9. *efficient*—capable, competent  
*efficacy*—*What is the efficacy of this medicine?*  
*efficacious*—*How efficacious is this medicine?*
10. *traverse*—to go over  
 This word is used in architecture, in sailing, in fencing, etc. in various ways. In each case it carries the idea of something going over or across.
11. *tempo*—rhythm or pattern of activity  
*Tempo* is from a Latin word *tempus*, meaning “time.”  
*Tempus fugit* is a common Latin phrase, meaning “time flies.”  
 Compare *temporal* and *spiritual*.  
*He was more interested in temporal things than in spiritual things.*  
*temporary*—lasting for only a short time  
*temporize*—to seem to agree with somebody in order to gain time.  
*A hero in a story, of course, never temporizes with his enemies.*

12. *reminiscent*—suggestive of something in the past  
*reminisce*—to think back over the past  
*reminiscence*—a remembering; recalling past happenings. Often one sees this word in the plural, *reminiscences*, account of something remembered.

13. *ingenious*—clever

People frequently confuse *ingenious* with *ingenuous*. Note the difference. *Ingenuous* means “frank,” “open,” “candid.”

*Ingenue* (ăn'zhâ'nü') refers to a part in a play of an innocent, young, frank girl

*Clara played the part of the ingenue.*

14. *veritable*—genuine, real

This comes from a Latin word meaning “truth.”

Related words are—

*verify*—to prove the truth of

*verisimilar*—seemingly true

*veritas*—a motto of two universities, meaning “truth”

15. *migrate*—to move from one region to another, especially at occasional intervals, as birds do

*emigrate*—usually applied to men (not animals or birds) who leave their own country to settle in another one

*immigrate*—to move to and settle in a country, to come into a country not one's own

You speak of the immigrants at Ellis Island. They are spoken of as emigrants by their relatives back in the old country.

*E* means “out of.” *Im* means “into.”

16. *potential*—having the power to be

This comes from a Latin word meaning “able,” “powerful.” There are many words from it:

*the potency of the poison*

*the potentate (most powerful man) of a country*

*a potent drug*



MASTERY TESTS OF VOCABULARY

---

On your own paper match the letters and the numbers according to the meanings of the words.

- |                   |                                    |
|-------------------|------------------------------------|
| A. 1. adequately  | <i>a.</i> windy                    |
| 2. aftermath      | <i>b.</i> skill in doing           |
| 3. analogous      | <i>c.</i> suitably                 |
| 4. annual         | <i>d.</i> every year               |
| 5. blustery       | <i>e.</i> coming every second year |
| 6. destitute      | <i>f.</i> a witty saying           |
| 7. efficiency     | <i>g.</i> a task                   |
| 8. emigrate       | <i>h.</i> consequences following   |
| 9. epidemic       | <i>i.</i> poor                     |
| 10. epigram       | <i>j.</i> similar to               |
| 11. exceptional   | <i>k.</i> an official              |
| 12. function      | <i>l.</i> out of the ordinary      |
|                   | <i>m.</i> to move out              |
|                   | <i>n.</i> a widespread disease     |
|                   |                                    |
| B. 1. functionary | <i>a.</i> a good speaker           |
| 2. indigent       | <i>b.</i> clever                   |
| 3. ingenious      | <i>c.</i> destitute                |
| 4. ingenuous      | <i>d.</i> concerning language      |
| 5. ingenue        | <i>e.</i> a young girl             |
| 6. irrational     | <i>f.</i> an official              |
| 7. linguistic     | <i>g.</i> move                     |
| 8. minute         | <i>h.</i> combined letters         |
| 9. migrate        | <i>i.</i> sixty seconds            |
|                   | <i>j.</i> frank                    |
|                   | <i>k.</i> tiny                     |
|                   | <i>l.</i> without reason           |

- C. 1. monologue  
2. monotone  
3. monotony  
4. morals  
5. morale  
6. polyglot  
7. potentate  
8. strenuous  
9. potential  
10. gaudy
- a. good sense  
b. right conduct  
c. a dead-level voice  
d. a speaker  
e. a king  
f. good spirits  
g. dullness  
h. an uninterrupted talk  
i. one who speaks several languages  
j. showy  
k. full of action, life, and vigor  
l. having the power to be
- D. 1. potential  
2. prevalent  
3. prominence  
4. prosperous  
5. reminiscent  
6. role  
7. scheme  
8. sinusitis  
9. statistics  
10. tradition  
11. legislators  
12. infringement  
13. temporary  
14. garish  
15. efficacy
- a. quality of standing out  
b. a plan  
c. data  
d. a big nose  
e. widespread  
f. a part in a drama  
g. the hero in a play  
h. able to become  
i. rich  
j. remindful of  
k. a nasal disease  
l. active  
m. inherited beliefs and customs  
n. effectiveness  
o. lasting only a short time  
p. glaring or excessively bright  
q. a violation of a law  
r. those who make laws



- E. 1. tempo  
2. temporize  
3. thwarted  
4. transgression  
5. traverse  
6. usage  
7. vagabond  
8. verify  
9. violation

- a.* time  
*b.* sin  
*c.* customary ways of speaking  
*d.* a part of a boat  
*e.* seem to agree  
*f.* wanderer  
*g.* a breaking  
*h.* for a short time  
*i.* prove true  
*j.* go across  
*k.* hindered
-



Take notes as you listen in order to fasten the important points in your memory.



# chapter 18

## LISTENING

Characters in stories usually seem to understand what is said to them, and other people understand them; but such is not always the case in real life. A listening situation from real life might go something like the following:

(SCENE: Two men have just listened to a speech about newspapers and are talking it over.)

JOE: I was certainly glad to hear our speaker lash out at these little fly-by-night newspapers.

JIM: What do you mean? I didn't hear him say anything against scandal sheets.

JOE: You didn't! You must be stone deaf! He certainly did give them a pounding. He said they stirred up scandal without any basis for it.

JIM: That isn't what I thought he said. I understood him to say that scandal sheets frequently "magnified news,"—I think those were his exact words—but you can hardly call that a pounding.

JOE: Well, you certainly didn't hear what I heard. And I suppose you'll insist he didn't say there should be a law against them.

JIM: That's right. I'm sure he said that there *is* a law against libel, not that there *should* be a law against scandal sheets.

JOE: You surprise me, Jim. Tell me, did I just hear that speech or didn't I?

JIM: Why of course you did. We were sitting together. What did you think the main idea of his speech was?

JOE: Oh, I don't know. Sounded to me as though he was trying to boost his own newspaper.

JIM: Now isn't that funny. That is not the idea I got at all. I thought he was trying to explain how newspapermen select the news that is to be published. He merely used his own paper as an example of how it is done. But you have me confused now. Either one of us is wrong, or both of us are wrong. Maybe we both need training in listening.

Joe is probably the one who needs training in listening, but every one can use more training. The human mind is so similar to a hummingbird poised on vibrating wings over a flower, ready at any second to veer swiftly to another flower, that the steel thread of training is necessary to hold it to one subject for any length of time.

In order to condition your minds for the training that is to follow, spend a few minutes discussing listening. The list of questions below may help you to begin:

1. What kinds of listening do you engage in during a day?
2. Is it possible by training to increase one's listening skill?
3. Do you hear only those things you know something about?
4. Should you think at the same time you are listening?
5. Do outside conditions affect your listening efficiency?
6. Do some people hear only words? Do others always translate the words they hear into pictures in their minds?
7. What do you suppose "creative listening" means?

You are now going to study how to follow the main points of a speaker.

One of the abilities of a keen listener is that he can follow the main points of a speaker. The easiest way to do this, unless you are one of those rare individuals who remember everything they hear, is to take notes as you listen. But just how is a listener to know when a new point is proposed by the speaker? The answer is that he listens for the bridges (transitional words or phrases). A good speaker is *not* like a retreating army being chased by the enemy; a good speaker leaves as many bridges in his march as he can. He makes every attempt possible to help



people to follow him. Some of these bridges are quite obvious, such as "in the first place," and "last of all," while some are not so obvious, at least at first glance.

Consider a sentence from a speech by Winston Churchill: "To give security to these countless homes they must be shielded from the two giant marauders—war and tyranny." A little thought will show that he indicates by this sentence that he has been talking about homes and that he will now talk about giving security to these homes.

Speakers use these transitional words, phrases, and sentences constantly. The alert listener will use them as guides to selecting the main points of the speech.

Study this list of some of the bridges (transitional phrases) from a speech by Harold C. Urey, "The Atom Bomb and War," until you feel sure that you will recognize a transitional element when you hear it.

During the first years of this century there was another great development . . .

These discoveries of nature's laws . . .

And then again . . .

The problem of the atomic bomb is not primarily the problem of that instrument of war. The problem is war itself.

However . . .

During this same time . . .

. . . and finally . . .

It is well to review again . . .

With a little training you will be delighted at your ability to recognize such phrases, and you will find that the whole process of listening to a speaker is a pleasant and a profitable one. Try it with the next assembly speaker.

Meanwhile try these exercises to improve your listening.



Ears need to be kept in practice!

### *Practice in Listening*

General directions to follow:

1. One person (or more) reads the selection. The others close their books and listen—listen hard.
2. The reader asks the questions, one by one, slowly, while the others write out what is called for. They turn their papers over.
3. The reader repeats the selection.
4. The reader repeats the questions.
5. The listeners write the answers again.
6. The listeners check and compare with the teacher and other students the two sets of answers.

Unless your first test was perfect, your second test should show improvement.

#### I. Directions to be read to the class by the reader

You are about to hear Lincoln's *Gettysburg Address*.

This speech was delivered at the dedication of the Gettysburg cemetery, November 19, 1863.

Watch for the bridges (transitions) used: *Now, that nation, that war, that field, but, these.*

Copy the following words and listen to the meanings:

- a. *score*, twenty
- b. *conceived*, thought of, brought into being
- c. *dedicate*, set apart for a purpose
- d. *consecrate*, make sacred, to dedicate
- e. *hallow*, make holy, to consecrate
- f. *detract*, take away a part



*You will now hear the selection.*

→ (*The reader will turn to page 402 and read Number I.*)

II. Directions to be read to the class by the reader

You are about to hear part of a speech delivered before a high school graduating class by Mr. James M. Spinning.

To help yourself in listening for the main points, watch for the transitions the speaker uses: *first, second, third, these things.*

Copy the following words on your paper and listen to the meanings:

- a. tangible*, able to be touched and seen, existing
- b. oblivious*, unconscious of
- c. corrosive*, eating away as an acid does
- d. cynicism*, a disbelief in people's honesty

*You will now hear the selection.*

→ (*The reader will turn to page 403 and read Number II.*)

III. Directions to be read to the class by the reader

You are about to hear part of one of America's Town Meeting of the Air programs. Mr. Granville Hicks and Mr. Charles Jackson discussed the question: "Would You Rather Live in a Small Town or a Big City?" By a big city, it was agreed, they meant 500,000 or more in population, and by a small town they meant 10,000 or less.

Listen for these transitions: *to begin with, too, but that isn't all, on the other hand.*

Copy the following words and listen to the meanings:

- a. anonymous humanity*, masses of people whose names you don't know
- b. function*, an action proper to a person, as a chauffeur drives a car. That is his function.
- c. impersonal*, without individuality
- d. disillusionment*, the process of having one's dreams shattered

*You will now hear Mr. Hicks' speech.*

→ (*The reader will turn to page 407 and read Number III.*)

#### IV. Directions to be read to the class by the reader

You are about to hear a reply to Mr. Hicks' speech by Mr. Jackson, who will discuss the advantages of living in a big city.

Listen for his transitions. He usually introduces a new main point by saying "Mr. Hicks says (believes)," "Mr. Hicks, to the contrary," or by *furthermore*, *of course*, etc.

Copy the following words and listen to the meanings:

- a. *parochial*, confined to a small parish or area
- b. *bigotry*, intolerant attachment to an opinion
- c. *fallacy*, misleading idea
- d. *anonymity*, the quality of having no name
- e. *sophisticated*, spoken of a person whose manners and tastes have been altered by education and experience
- f. *racial minorities*, race groups in the population
- g. *initiative*, readiness and ability to act

*You will now hear Mr. Jackson's speech*

→ (*The reader will turn to page 410 and read Number IV.*)

#### NUMBER I

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation or any nation so conceived and so dedicated can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting-place of those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember, what



we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

#### QUESTIONS

1. How many years ago was the nation founded?
2. What was the proposition to which the nation was dedicated at its founding?
3. Does Lincoln say that men are created equal or are made equal during their later life?
- 4. Is the war a test of—
  - a. Whether the Negro should be free?
  - b. Whether the nation will continue united?
  - c. Whether the North is more powerful industrially than the South?
5. Is the whole battlefield to be dedicated as a cemetery?
6. Who prevents him from really dedicating the field?
7. Which will the world remember longer: the deeds of the battlefield? the words spoken in the speech?
8. To what should the living dedicate themselves?

#### NUMBER II

In inquiring whether a diploma is enough I want rather boldly and brazenly to state some of the things I think high school should have begun, through practice and experience, to build into your characters, these to be reinforced by further practice and experience. I know that you have been conscious of these things. One of the great advances in education lies in the extent to which students today realize what education is all about. They know that they are expected to acquire something more than factual knowledge, that the higher

institution and the employer are interested in the traits of character which they have developed and the state of intellectual maturity to which they have attained.

What are these things which are evidences of power and signs of growing up, things which when you have forgotten Boyle's law and the factors of  $X^2 - Y^2$ , and the date of Magna Charta, should remain with you and give you the right to be considered, at least in part, an educated person?

If the high school has done right by you and you have done right by high school, by yourself, by the parents and the community which have made high school possible for you, then when you take your diploma, you should, in the first place, have begun to learn that sound health is essential to sound living. You may think you know this now, but let me warn you that it will probably take you all your life to learn to apply what you already know about diet and exercise. I haven't even started. But you have so much better a start in this field than any generation before you that you will deserve to fail—if you fail.

Second, you should have begun to learn that nothing great is achieved without great labor, that solid accomplishment rests on hard work. Chuck away this nonsense about great masterpieces being dashed off in ten minutes. The last strokes, the tangible forms may be quickly achieved, but back of them lie years of study and struggle. Get rid of the lazy man's argument. He looks around and argues that *A* succeeded without hard work, that *B* got on without brains, that *C* got by without honesty, that *D* did well enough without imagination, that *E* lacked consideration for others and yet was accounted a great man, that *F* became a corporation president without benefit of college education; and he concludes that he himself can dispense with all of these, that he can succeed without hard work or brains or honesty or imagination or education or consideration for others. He thinks to fashion himself a garment of the holes from other men's clothing.

If high school has not taught you the value of sound work habits, it has not taught you enough. You should know how to set about finding out how to look up material on any specific subject, how to find out who are the authorities on that subject; you should know how to use a library to study their works, how to use paper and pen to make



notes or to write for further information; you should know how to assemble the information you have gathered and you should know that it requires industry and patience and practice to enable you to interpret it and to draw sound conclusions from it.

Third, high school should have taught you respect for the power of the spoken and written word. I know that it has given you opportunity to develop your powers of expression. But has high school or a kind Providence given you the habit of careful preparation? One hour of preparation to one minute of performance is the minimum ratio for a radio appearance. Have you learned that easy writing makes hard reading? Are you willing to search one hour for the right word rather than betray the truth with the one that lies nearest to your pencil? Are you ready to undergo the pains of revision? Have you an ideal of workmanship in writing and speaking which will not let you rest until you have said whatever you have to say as clearly as hard work and the acceptance of friendly criticism will enable you to say it?

Fourth, you should have sufficient intellectual curiosity to lead you to attack areas of study which are new to you. Have you gone through high school without having your mind kindle to the thought of pursuing new problems on your own? Go home tonight and list a dozen definite specific things about which you really yearn to know more. If you can't do that, you ought to bring back your diploma tomorrow. If your list is limited to the things that you think will be immediately useful to you in some vocation, your mind is only half awake. Have you no zest for knowledge for its own sake? Will you go through the world oblivious to the wonders of nature and science and art, the problems of government and society, paying heed to them only at the direction of a teacher? Have you a mind dull as that, and will you take a diploma from your high school?

The most interesting person is he who is interested in the most things. Make yourself a specialist. Know more about some one thing than anybody else—hedgehogs, rock crystals, hummingbirds, radiator valves, trapshooting, seventeenth century architecture, parcel post rates—whatever lies in the path of your interest and capacity.

If high school has given you no intellectual stimulus to go ahead by yourself, no desire ever to "crack a book" again, then it has been

a bitter failure. Anyone who can read has the chief means to education within himself. He will go to college if he can, but whether he can go to college or not in this day and age he will not, so long as he knows the alphabet, give up learning.

Fifth, by this time high school should have helped you to understand the growing-up process well enough to give you at least the desire to be fairminded. You should have come so far along the road in your study of history and economics and politics as to have some insight into the errors which beset human thinking. You should realize that men too often think with their wishbones, too often don't think at all, but speak and act out of unreasoning hates and fears.

Out of your own experience you should have begun to learn something of the corrosive power of suspicion, that vinegar in the blood. You will have had some taste of the cynicism of youth, so understandable in these times, but so common in all times. You should be almost through with the *sez you* and the *O-Yeah* stage, and almost ready to understand such stuffy old people as you yourselves are soon to become. It takes long, patient and farsighted effort to build a life or an institution. It takes only impatience or stupidity to destroy. It is easier to condemn than to understand.

As you become mature, *if* you become mature (and many people of sixty are not mature), you will place more and more value on understanding—seeing the other fellow's side. You may even grow up to the point where you will freely admit your errors, where you will not wish to be one of those stubborn people who boast, "I never apologize." Only the strong man can afford to admit his mistakes; the weak man never.

I think high school and your own experience should have begun the teaching of these points, points so simple that it takes all of life for even the wisest to learn them . . .<sup>1</sup>

#### QUESTIONS

1. Is the speaker talking about—
  - a. School subjects?
  - b. Attitudes toward life?
  - c. Bad study habits?

<sup>1</sup> James M. Spinning, Superintendent of Schools, Rochester, New York. from a talk before a high school graduating class. Used by permission.



2. He has five main points. His second point is that a person has to learn that only sound work habits bring great accomplishment. Name at least two more of his main points.
3. Does he consider a knowledge of how to use a library important?
4. What is his definition of an interesting person?
5. Has everyone beyond forty, in his opinion, lost his childish habits?
6. Which kind of person more readily admits his mistakes: a strong personality? a weak personality?
7. Can you name some person of your acquaintance who has all five of the characteristics that the author mentions?
8. Of the five characteristics named, list the ones you think you have.

### NUMBER III

I'm all for the small town. The small town isn't perfect any more than the big city is wholly bad. But after you've admitted that there's good and bad on both sides, the question still remains, "Where can the better life be led—in the small town or in the city?"

Like so many important questions, that has to be answered by each individual in terms of what he is and what he wants to be. For myself, the answer is easy. I've lived in a small town for the past ten years. I hope I can go on being a small townner for the rest of my life.

To begin with, I like the physical setting of my life. I hate city noise, city dirt, and city crowds. Whenever I am in New York City, I wonder how people can live without quietness and without clean fresh air.

I wonder, too, how they can stand the pressure of anonymous humanity. I like people when I know them as individual human beings. I don't like the bitter faces and the sharp elbows of the subway.

Where we live, there is just one house in sight, and even that is hidden by the leaves in the summer. I look out of my study window at the sky, and mountains, and trees—some of them, trees that I have planted and that I have taken care of myself. When a car goes by our road, it's an event, and we usually try to find out whose car it is.

No, Mr. Jackson can have the city. I like to have direct dealings with the weather. I like to dress as I please, and that isn't the way I have to dress in the city.

I'd rather chop wood or shovel snow than go through physical exercises in some gymnasium or play squash at some club. I'm no farmer, but I'd be sorry not to have a garden.

But that isn't all there is to living in a small town. As I said, I like people when I am aware of them as individual human beings. I'm sure that Mr. Jackson has a wide circle of friends, but I'm willing to bet that most of them have incomes, interests, and habits very much like his own.

In a small town, you know persons of many kinds and you know them as individuals. Mr. Jackson, like every other city dweller, is surrounded by men and women who aren't persons to him at all, but merely functions—the elevator man, the grocer, the ward boss, and so on.

Our grocer isn't just a grocer. He's also the collector of the school district, of which I am a trustee. Our road superintendent isn't just a man who keeps the roads in shape. He's also a member of the fire company, as I am, and his wife is our librarian. And that's the way it goes.

You can't think of people in just one single way, and so the individual human being never gets lost behind the job he does. Small town people think of the personality first and the job afterwards. That is the most important difference between a small town and a big city.

A small town is a group of human beings, while a big city is an anonymous impersonal mass. This difference affects every part of life. It is responsible for a small town's greatest virtue, which is neighborliness.

If you're in trouble, whether your car won't start or your house is on fire, you can count on your neighbors. That isn't because small town people are naturally better than city people. It's because few of us can be indifferent to the troubles of human beings we know as human beings, and in the small town you know everybody.

On the other hand, of course, the fact that everybody knows everybody else is responsible for what is supposed to be the small town's great vice—gossip.

Now gossip can be an evil thing. But up to a point, it seems to be natural to be interested in your neighbor's affairs. Even the evil of gossip, to my mind, is more than offset by the virtue of neighborliness.



I am a long way from believing that my small town or any small Harlem tenement, or the industrial section of Pittsburgh, or in the shortcomings of a big city.

Take education, for example. Knowing all that I know about the weaknesses of small town education, I still would send a child of mine to the average country school rather than the average city school. By the way, Mr. Jackson, do your children go to a public school?

Take recreation. Most small towns do not provide proper recreational facilities for their young people, but there are tremendous natural resources, so to speak, if children and their parents will take advantage of them.

Take what is called culture. I know that the arts today flourish only in the big cities. I think that's a sad state of affairs, but we might as well be realistic and admit that the small-towner can have a large share of the big city's culture for the asking.

I know that the small town has its shortcomings, but I know as well that most of them can be remedied. The problems of the big cities can be solved only by specialists, and the solutions can be put into operation only by mass propaganda.

The small town's problems can be solved by people like you and me if we are willing to make the effort. Small town politics can be just as corrupt as big city politics, but you, one ordinary, solitary individual, can make a tremendous difference in a small town.

There is one problem that is more difficult than any other—the economic problem. For a century, the tendency in this country has been towards the centralization of industry, mass production, specialized farming.

This tendency has robbed the small town of its little businesses, and has taken a large part of its most energetic citizens.

For decades the American people have been in love with bigness, but today there are signs of disillusionment and perhaps the time has come for a change.

At any rate, let me say this much out of personal experience: If you can solve the economic problem, you'll find the small town rich in opportunities for healthful living, for responsible and effective citizenship, and for learning about yourself and your fellowman.

If you can't solve the economic problem, you may not be happy in a small town. You probably won't be. But I should like to leave

a question with Mr. Jackson, who is able to skim off the cream of big city life. How would you feel, Mr. Jackson, if you had to live in a Harlem tenement, or the industrial section of Pittsburgh, or in the slums of any of our great cities?<sup>1</sup>

#### QUESTIONS

1. Does the speaker insist that a small town is better for everybody?
2. He mentions at least ten reasons why he prefers a small town. Name five of his ten reasons.
3. What is the most difficult problem of the small town?
4. Do small towns provide recreation for their youth?
5. What offsets the evil of gossip in a small town?
6. Where are a person's political powers likely to have more influence, in a small town or in a big city?
7. Is it true that in a small town a person can choose his own acquaintances?

#### NUMBER IV

After trying both a small town and the city on two different occasions and long enough to give each a fair trial, my wife and I are now permanently sold on city living as a place to bring up our family, though we ourselves were both brought up in small towns.

I think Mr. Granville Hicks' theory about the small town is all very well. It sounds idyllic, in fact, but I still think it is just a theory. Maybe I'm being unfair, but it seems to me that Mr. Hicks likes to think he prefers the small town whether he likes it or not.

While complaining of city noise, city dirt, and city crowds, which heaven knows are undeniable, Mr. Hicks wonders how we can stand what he calls the pressure of anonymous humanity. As for myself, I like it. When the humanity is anonymous, there is just no pressure at all, really.

To coin a phrase, I think the shoe's on the other foot. That is, it seems to me that the pressure comes from your knowing your neighbors too well and from them knowing you too well and keeping track

<sup>1</sup> Numbers III and IV are from the bulletin *Town Meeting*, New York: Town Hall, Inc., December 26, 1946, pp. 4-10.



of your activities and what goes on in your house during your every waking hour.

Mr. Hicks says, "When a car goes by our house, it's an event, and we usually try to find out whose car it is." Well, we have come to prefer a different kind of event than merely a car going down our road. A real event, it seems to me, is a Friday afternoon at Town Hall, an evening at the Metropolitan, new exhibits at the art galleries, the opening of a new and interesting play, lunch or dinner with so-and-so, or the arrival in town of somebody else.

As for running to the window to see whose car it is that went down our road, that seems to me to sum up the fallacy of Mr. Hicks' theory in a nutshell. Why should anybody care whose car went by the house, and why would we rush to the window to find out who it is? Life is too short, it seems to me, to bother about such parochial matters.

Mr. Hicks believes that only in the country can one dress as one pleases. That's not quite true, at least as far as I'm concerned. Indeed, it seems to me that the smaller the community, the more you have to conform in these matters.

I like people as individual human beings, too, but I prefer to make my own choice. In a really small town you have no choice; you take what you get. In a large city, you don't have to associate with those people with whom you have nothing in common, and, of course, I don't mean this in a snobbish way.

There is bigotry and intolerance in the city as well as in the country, but at least in the city you don't have to put up with it. You can find those friends with whom you are sympathetic for interesting evenings of social and intellectual exchange, and that does not mean staying in a rut either.

We do not by any means associate with only our own kind, Mr. Hicks to the contrary, who believes that most of my friends probably have interests and habits and incomes very much like my own. A writer myself, I happen to know very few writers, for example, and spend very little time with them. What is the sense of knowing only people like yourself, in the city or in the country?

The people we see most in New York are from many different professions, but they are people, first of all. They include the laundry-

man, the antique proprietor on the corner, the newspaper dealer in our block, the neighbors in our court, and the personnel of my publishing house, all of whom are as friendly and neighborly as good neighbors in any town, no matter what the population.

I don't care, as Mr. Hicks does, whether these men and women are road superintendents, members of the fire department, librarians, or active participants in civic affairs. To me, and to my wife, they are people, first of all, no matter what their job or profession.

I agree with Mr. Hicks that the greatest vice of a small town is gossip, but, in the anonymity of a great city, one is spared this personal curiosity about one's private life. Not that we have anything to conceal in our way of living, but it is just easier for all concerned, and more peaceful and even most lasting in human relationships if we do not know too much about each other, as we can't help knowing in small towns.

Our chief reasons for returning to the city to bring up our children are two: first, the fact that during the long months of a New Hampshire winter, we were isolated from our friends; and second, the education of our children.

Of course, many a president of the United States has begun life in a country schoolhouse, but the country schoolhouse has so few advantages compared with the large city school that this fact almost goes without saying. There is overcrowding in the city schools to be sure, but the educational system and the methods of teaching are better.

Furthermore, it seems to me that the city teachers themselves are generally speaking a considerable cut above those to be found in the small town. As a rule, they have broader views, are more sophisticated—and I use the term sophisticated in its best sense, not in its superficial sense—and are more experienced.

As an example of the school which my children now attend in New York, let me state one instance. It may be of small importance, but in this democratic age when bigotry and prejudice invade the most open-minded lives, it is of very great importance, indeed. There are no Jews whatever in our New Hampshire town, no Chinese, no racial minorities. Our children had never seen a Negro. This lack



stresses the differences between the races out of all proportion to their real value.

In the school which my children go to now, about 40 per cent are Jewish, and 10 per cent are colored, and my daughters think nothing of it whatever. In fact, after a week or two, they did not even notice the difference. They have come to take it for granted, which is as it should be.

To me and my wife, as well as to the children, the city offers endless cultural advantages, and I just don't mean Carnegie Hall or the libraries. Mr. Hicks says that the small-towner can read just as many books and listen to just as much good music as he wants to, but the city dweller can do the same, and he is far less dependent on his small collection of books and radio or records than a small-town dweller who looks for culture.

Three years ago, we moved to New Hampshire in one of the most beautiful towns in all New England. Our neighbors there are, for the most part, the salt of the earth. One could scarcely find nicer people anywhere. But this year, we decided against the country, in favor of the city, because it seems to us that the life has gone out of the small town. Young people—youth generally—have had of necessity to abandon the small town for the city, where the opportunities, both cultural and economic, are greater. I have found, both in our New Hampshire village, as well as in the upstate New York town where I was brought up, that most young people who had something to offer by way of careers, interests, or aspirations, have left home.

Except for certain cases, those who remained were either young people who stepped into their fathers' businesses, into a berth already made for them, that is, or perhaps people who had little initiative in the first place.

Of course, the ideal, but in theory only, has always been the small town. Far from being in love with bigness, as Mr. Hicks says, the American dream, so to speak, has always been that of village life, with village activities, neighbors, the country air, and so on. Well, I think the latter has ceased to be a fact. In short, it has become a myth only, and if Mr. Hicks finds the small town rich in opportunities and

especially fine for learning about oneself and one's fellow man, think how the city offers these opportunities ten times over.

The more people one knows, the more one learns about one's self, and this opportunity for self-discovery through varieties of other people is endlessly greater in the city than in the small town.<sup>1</sup>

#### QUESTIONS

1. Why does the speaker think he is qualified to discuss the subject?
2. What kind of event does he prefer to that of a car going by one's house?
3. Is there more conformity in dress in the city or in the small town?
4. Can you choose your friends more easily in a city or in a small town?
5. What two reasons does he give for coming to the city to rear his family?
6. Where does he think a person receives the better education—in a city or in a small town?
7. Why does he think a city child is less likely to be bigoted and prejudiced against racial minorities than a country child?
8. Why are small towns inhabited mostly by older people?

Words are the means of communication. You have heard several new ones during this study of listening. Take the two tests following to test your mastery of them:

#### MASTERY TEST I

---

**DIRECTIONS:** Find meanings in the right-hand column to match the words on the left. Use only letters and numbers on your answer paper.

- |               |  |
|---------------|--|
| 1. conceived  | a. continually                         |
| 2. consecrate | b. unable to spell                     |
| 3. detract    | c. intolerant attachment to an opinion |
| 4. oblivious  | d. small race group                    |
| 5. cynicism   | e. a natural or proper action          |

<sup>1</sup> *Ibid.*



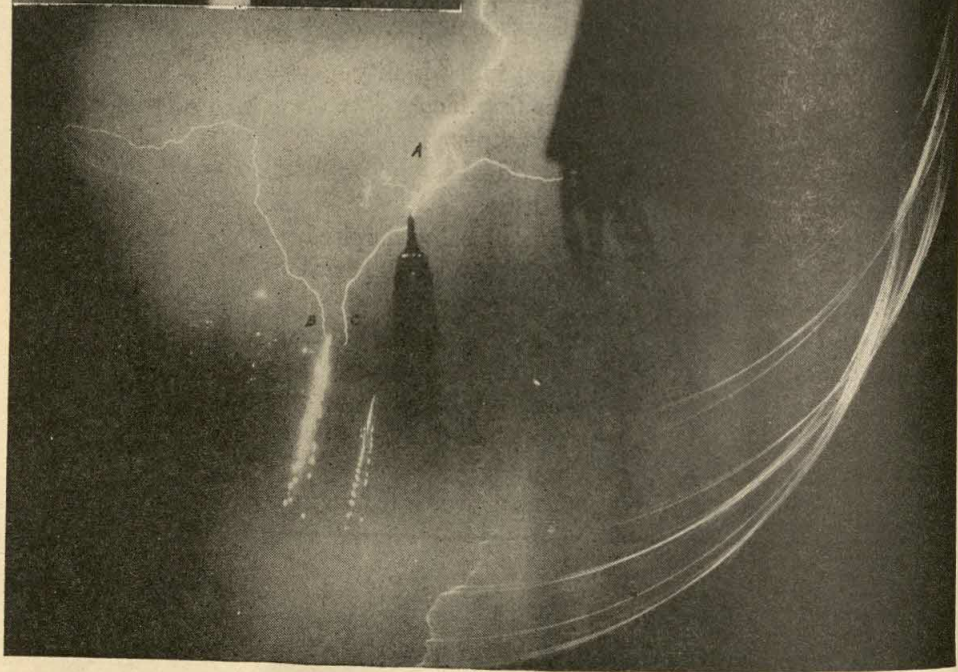
- |                     |  |
|---------------------|--|
| 6. function         | <i>f.</i> unconscious of                               |
| 7. disillusionment  | <i>g.</i> taken to church                              |
| 8. bigotry          | <i>h.</i> take away a part                             |
| 9. anonymity        | <i>i.</i> thought of, brought into being               |
| 10. racial minority | <i>j.</i> make sacred                                  |
|                     | <i>k.</i> a disbelief in man's sincerity               |
|                     | <i>l.</i> the problem of having one's dreams shattered |
|                     | <i>m.</i> the quality of having no name                |
- 

## MASTERY TEST II

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DIRECTIONS: Find meanings in the right-hand column to match the words on the left. Use only letters and numbers on your answer paper.

- |                  |  |
|------------------|--|
| 1. dedicate      | <i>a.</i> without individuality                      |
| 2. hallow        | <i>b.</i> misleading idea                            |
| 3. tangible      | <i>c.</i> regret deeply                              |
| 4. corrosive     | <i>d.</i> a great deal                               |
| 5. impersonal    | <i>e.</i> very little                                |
| 6. parochial     | <i>f.</i> worthy of being despised                   |
| 7. fallacy       | <i>g.</i> confined to a small parish                 |
| 8. sophisticated | <i>h.</i> able to be touched                         |
| 9. initiative    | <i>i.</i> eating away as an acid does                |
| 10. deplore      | <i>j.</i> set apart for a purpose                    |
| 11. scant        | <i>k.</i> wise in the ways of the world              |
| 12. despicable   | <i>l.</i> readiness and ability to act               |
| 13. transitions  | <i>m.</i> make holy                                  |
|                  | <i>n.</i> phrases or words to carry over the thought |
-



It has been said that there is as much difference  
between the right word and the almost right word  
as between lightning and a lightning bug.



# chapter 19

## USAGE

### A. *Word Dullness*

A study of the history of words shows that many fine words are murdered. That is to say, these words are used so often that they become flabby corpses with no life in them. Look at the dead bodies sprawled in these sentences:

Although it certainly was a fine day, the hike was so awfully long that we certainly had some time getting back. But even so we had a nice time. The swimming was great, and we certainly had some time eating those cute sandwiches Marie had made. She is sure some swell girl.

Note this: there are some cute kids in school who would think it monotonous if they had to wear the same clothes for weeks at a time; yet these same cute kids dress their speech in the same old words day after dreary day. Their conversation sounds like this:

Did you like the movie?

Oh, it was swell.

Who acted in it?

The cutest boy.

Do you like your new teacher?

Oh, he's cute. He's really awfully nice.

These "cute kids" use such language partly because it is a fad and partly because they are in a rut. Of course, nobody is advocating that students sound like this:

Although the day was cloudless and cool, the length of the journey brought exhaustion to many of the travelers.

There is a halfway language that is acceptable and not so monotonous as the "cute" language.

#### WRITTEN LANGUAGE

Even though the day was cloudless and cool, the hike was so long that we were quite tired before we reached home.

#### SPOKEN LANGUAGE IS MORE INFORMAL

The day was perfect for hiking, sunny and cool, but even so we were tired after such a long hike.

#### EXERCISE

Try turning this paragraph into more acceptable English:

I had the funniest feeling on that picnic. It was, you see, an awfully hot day and everybody started off feeling fine. But, you know, it was one of those real nice days. I mean it was really a swell day, you know. But about three o'clock some cute boy looked awfully hard at me and I certainly got the funniest feeling. But he wasn't fresh, or anything, you know; I mean he was nice. He looked like you could have a swell time with him on dances and things.

#### B. *Fewer—Less*

*Fewer* refers to numbers; *less* commonly refers to degree, value, or amount.

#### EXERCISE (oral)

One student reads the questions, and the others answer them in turn. You are to repeat the idea in the answer. Use complete sentences.



QUESTION: Has he fewer apples than you have?

ANSWER: Yes, he has fewer apples than I have.

1. Has he less skill than the captain?
2. Has this machinist fewer skills than your father?
3. Has Mr. White fewer pupils than Mr. Black?
4. Does it take less courage to enter business than to be a soldier?
5. Does a bright student make fewer mistakes than a dullard?

*EXERCISE (written)*

Choose the word employed in formal English from the parentheses and place it on your paper opposite the number of the sentence.

1. I have (fewer, less) relatives than Jim has.
2. We need (fewer, less) crackers for this dish.
3. Did he make (fewer, less) money than his father did?
4. (Fewer, less) seed is needed to plant this field.
5. The (fewer, less) the mistakes, the greater the praise.

*C. All the Farther*

This expression is not considered acceptable as a substitute for *as far as*.

*EXERCISE (oral)*

One student reads the questions, and the others answer them in turn. You are to repeat the ideas in the answer. Use complete sentences as you did above.

1. Is this as far as he is going?
2. Is that as far as you have read?
3. Is that as far as you have gone?
4. Is this as far as you wish to walk?
5. Is this point on the map as far as you wish to travel?

EXERCISE (*written*)

Revise the following sentences:

1. This is all the farther the cat walked.
2. Page thirty is all the farther I have read.
3. Fuller's Cove was all the farther we went.

D. *Plural Measurements and Volumes*

Many people will say correctly—

It is one mile to town.

But the same people will also say—

It is three mile to the golf links.

Remember that plurals go with plurals.

six bushels      six feet tall      seven miles

EXERCISE (*oral*)

One student reads the questions, and the others answer them in turn.

1. Is it six or seven miles to Norchester?
2. Is he one foot tall or three feet tall?
3. How many feet should I measure off?
4. How many bushels of wheat do you get an acre?
5. Did you sell the seven bushels of corn?

EXERCISE (*written*)

Change one word in each of the following sentences:

1. Lake trout lie about eighty foot down in the summertime.
2. The farmer planted five bushel of wheat.
3. He is a tall man, six foot two inches.
4. Forty foot of lumber was required for the room.
5. The car traveled a good six foot before it smashed into the tree.

E. *Past Perfect Tense*

Note the usage of the past perfect tense on the following page:



1. If Jim would have stayed by the pillar, I would have found him.
2. I saw him yesterday for the first time, although he was there before.

In the first sentence you need two levels of time—

1. I *would have found him* (a completed action—present perfect tense)
2. The staying by the pillar takes place *before* the finding. You need a tense that indicates a *before-the-past* time.

FORMAL: If Jim *had stayed* by the pillar, I would have found him.

Now look at the second example given:

1. I *saw* him yesterday (past time)
2. He *had been* there before (a before-the-past time)

FORMAL: I saw him yesterday for the first time, although he *had been* there before.

### EXERCISE

Revise the following sentences orally and then write them out if your teacher so requests:

1. If he would have been there, I would have found him.
2. If he would have loved me, I would have loved him in return.
3. If you would have come to our party, you would have met all the boys and girls.
4. When the dentist began to drill my tooth, he did not hurt me as much as I expected.
5. Long before I met Captain Monroe, I heard many tales of his prowess with a sword.
6. My doctor explained to me the behavior of hay fever, told of the research he did, and advised me to seek another climate.
7. If he would have lent me his bicycle, I would have gone on the errand.
8. The teacher pointed out the mistakes in my composition, commented on what I did in the preceding theme, and said I was improving.

F. *Where—How—That*

Do you hear people say something like this:

I read in the paper *where* the Indians may win the pennant.

I saw in a magazine *how* they have another new drug for hay fever.

The use of *where* or *how* instead of *that* is a speech habit that you should try to avoid. *Where* and *how* have their own useful meanings—

I left him *where* I found him.

I don't see *how* you do that.

## EXERCISE

Revise the following sentences orally and then write them out if your teacher so requests. Some of them may require more than a one-word revision.

1. We noticed in the paper where the apple crop is not so plentiful this year.
2. Did you read in a magazine where the army is sending young men to technical schools?
3. I see where the Red Sox have bought a new pitcher.
4. Did you read where they have now discovered that English sparrows have emigrated to the country from the city?
5. Did you see how they have now invented a new type of printing for newspapers?

G. *Parallelism*

1. A wise farmer does not fill his boxes half with apples and half with peaches and try to sell them at the market for apples. Neither does a careful writer fill a series in a sentence partly with nouns and partly with adjectives. Doing so would confuse the reader.

AWKWARD: The young man spent his early years studying piano, vocal, and fiddle.

piano—noun

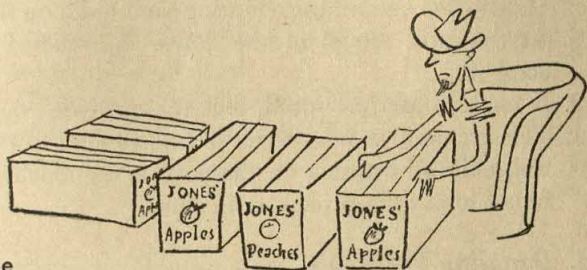
vocal—adjective

fiddle—noun



BETTER: The young man spent his early years studying piano, voice, and fiddle. (Now they are all nouns.)

If you are writing a series of words, be sure that they are all nouns, or all adjectives, or all verbs, etc.



Select and arrange  
your words as the wise farmer packs his fruit.

## 2. The same principle holds for phrases.

AWKWARD: The audience was fascinated by his jokes, by his voice, and his mannerisms were funny.

by his jokes—prepositional phrase

by his voice—prepositional phrase

his mannerisms were funny—independent clause

DIAGNOSIS: The series is not parallel. Change to—

The audience was fascinated by his jokes, by his voice, and by his funny mannerisms.

### EXERCISE

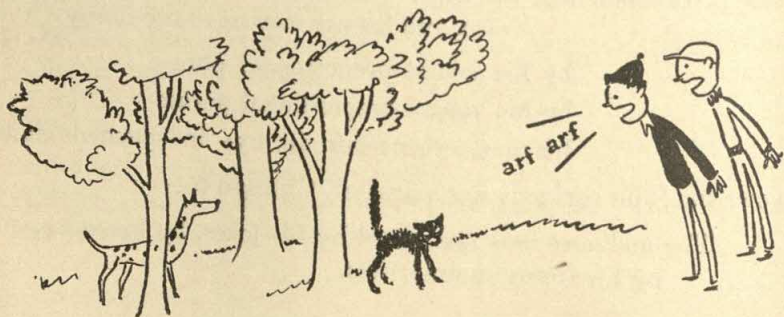
Revise the following sentences for parallelism:

1. Leaping over bushes, scrambling over small brooks, and with an occasional slam into a tree, he rushed down the mountainside.
2. For the picnic we decided to take sandwiches, olives, and we would cook pots.
3. He likes to build airplanes, making model boats, and to read adventure stories.

4. Our school president has intelligence, athletic skill, and friendly.
5. She is young, with beauty, and wears attractive clothes.
6. He spoke to me rapidly, with a bitter tone, and very convincingly.
7. He was told to report to the office of the coach and that he would find his uniform in the locker room.
8. He enjoyed swimming, hunting, and to go on fishing trips.
9. At the local school of the dance she studied tap, ballet, and acrobatic.
10. A modern car has speed, pick-up, and with dependable brakes.
11. This accident was the result of failure to keep the car under control, childish attitude on the part of the driver, and because he forgot to put the brakes on in time.

#### H. *Dangling Participle*

Barking furiously at the cat, we saw the dog under the tree.  
 If you think what this means, you can understand that it seems to say that *we* are doing the barking.



*Barking furiously at the cat* modifies *the dog* and should be placed next to it, or else the *we* should be changed.

BETTER BUT STIFF: Barking furiously at the cat, the dog was seen under the tree.

BETTER STILL: We saw the dog under the tree, barking furiously at the cat.

OR: When we looked under the tree, we saw the dog barking furiously at the cat.



## EXERCISE

Revise the following sentences:

1. Sliding down the hill, the tree was almost hit by us.
2. Gaily screaming with delight, the roller coaster carried us swiftly down the incline.
3. Gracefully leaping from tree to tree, we saw Tarzan rapidly approaching the girl of his dreams.
4. Walking under the ladder, the painter let fall a blob of paint on us.
5. Coming in out of the darkness, the auditorium seemed quite dark.
6. Scrambling into the boat, the motor was turned on, and off we went.

I. *Place Modifier Next to the Word Modified.*

FAULTY: I only have a nickel.

BETTER: I have only a nickel.

FAULTY: The farmer nearly lost all his potato crop. (This is correct, of course, for one meaning.)

BETTER: The farmer lost nearly all his potato crop. (He saved some.)

J. *Use All Necessary Words in Sentences.*

FAULTY: I graduated high school last night.

BETTER: I graduated from high school last night.

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MASTERY TEST ON USAGE

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Revise the following sentences:

1. There are less people in this class than in that one.
2. Is this all the farther we are going today?
3. I read in the paper where the company gave up trying to discover a new wax.
4. If I would have known you were coming, I would have baked a cake.

5. I see where the government is going to lower taxes.
  6. I only have time for one more game.
  7. What an awfully cute sweater that is!
  8. Why, I think it's not more than two mile to town.
  9. Because he was very happy there, and to improve his health, he decided to remain for another week.
  10. Coming fast down the highway, we saw the car suddenly swerve out of control.
  11. My brother graduated college last year.
  12. We had a swell time.
  13. We were asked to go to the store and that we should buy the sugar there.
  14. Did you read how the car manufacturers are going to have a periscope instead of a rearview mirror on new cars?
  15. I did business with him just last week for the first time, although he tried to see me before that.
  16. Speeding along in the air, we saw the plane when it caught fire.
  17. We carried all six bushel of apples with us to market.
  18. When did you graduate elementary school?
  19. In the recent flood we almost lost all our chickens. We shall have to begin all over again to build a flock.
  20. Less and less people are coming to this summer resort.
  21. Is that all the farther you have read in that book?
  22. Screaming out its warning too late, we saw the train come roaring round the bend.
  23. He tried to write carefully, with exactness, and to keep his paper clean.
  24. That certainly is some car you have there!
  25. If we would have been warned about the flood, we could have saved our clothes anyway.
- 

#### FINAL MASTERY TEST

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Record answers for the following questions and problems on paper. When the answers are checked, you will be able to compare your scores with those made in the Preliminary Diagnostic Test taken at the beginning of the course.



## COMPLETE SENTENCES

Among the following constructions, there are (1) fragments standing as though they were sentences, (2) two complete sentences run together as though one sentence, and (3) complete sentences that are correct as they stand. On a sheet of paper, number the lines and put *F* beside the number of each construction of the first kind, *R* for each of the second kind, and *C* for the third.

1. One of the best feaures of a landscape is a body of water. Particularly if it is not stagnant.
2. The stream, curling past the doorway and rippling over stones, made beautiful music except in sleeping hours.
3. An attractive little cottage, situated beside a running stream and shaded by forest trees.
4. On the porch sits a boy with a fish pole, the line dangling into the water.
5. The ivy, climbing up the walls and around the windows, offered good shelter to noisy birds.
6. I didn't appreciate the birds at sunrise, they woke me up far too early.
7. Then off to the fields and the back yards to get their breakfast.
8. Going back to sleep when all was quiet again.
9. All was serene and peaceful again at seven o'clock. When I had to get up and go to work.
10. Throwing stones into the ivy at dusk to chase the birds away when it is too dark for them to come back.
11. Our neighbor said that I was mean to the lovely birds, they were sparrows and starlings though. Birds that have no song or beauty about them.
12. A great temptation to pull the ivy off the side of the house and thus make morning sleep possible.
13. A terrific rainstorm came up one night, blowing and tearing at the ivy, it pulled great bunches of it loose.
14. Putting up a ladder next morning, I broke the loosened branches off, I also cut the other parts off at the same level.

15. With fewer birds and less noise now, sleeping during the morning hours is more satisfactory.

### PUNCTUATION

Use twenty marks of punctuation in the following sentences, not including end punctuation and an occasional comma that is already supplied where its presence or absence is of little importance. A pair of quotation marks, either single or double, is to be counted as two marks.

16. If the person who built this house had been more generous with the cement our grass would look better.
17. He made the strips to the garage only a little wider than the wheels consequently, I get off them in backing out.
18. During the rainy season the tires ruin the grass and the result is muddy ruts beside the cement.
19. There was however one good feature a mud puddle at the sidewalk.
20. Little Larry who lived next door had a special fondness for any puddles that he could find.
21. I had often seen him dig a hole in his backyard carry a bottle of water to it mix up mud with a spoon and then ladle the mixture into the bottle.
22. When he discovered the ready-made pool he ran excitedly for his tools.
23. After he had gone home muddier than usual a few times his mother became curious but she was relieved not to find another puddle in her own backyard.
24. Mrs. Brown do you mind if I fill in Larry's private swimming hole I said to her one day.
25. The result was a pavement of bricks which broke Larry's heart but it helped the general appearance of him and my driveway.

Choose the accepted word for standard English from the parentheses in the following sentences:

### POSSESSIVES AND CONTRACTIONS

26. The boys left (their, there) ball gloves outside.
27. If (your, you're) going out, bring mine in with (yours, your's).



28. (Its, It's) not in the yard; (there, they're) all gone.
29. I know (whose, who's) fault it is, but it isn't (ours, our's, ours').
30. The (boss's, bos's) orders are that the team must take care of (its, it's) equipment.
31. The (Jones's, Joneses) have outfits just like the (Smith's, Smiths, Smiths').
32. We have (girl's, girls') and (women's, womens') coats on sale.

### CASE

33. Will you take Margaret and (I, me) with you?
34. Don't you see her? That's (she, her) over there.
35. It's too early for (we, us) girls to go to work.
36. Off go Jake and (I, me) to the beach. (We, Us) boys can swim.
37. It was my fault. It was (I, me) who suggested going.
38. Jake and (I, myself) will take the blame from you and (he, him).

### AGREEMENT

39. This convention of young people (is, are) to study and practice leadership.
40. Each one of the delegates (has, have) been chosen for (his, their) earnestness and integrity.
41. Everybody (wants, want) to be trusted on (his, their) own merit.
42. (Isn't, Aren't) there any reasons for being optimistic?
43. It (doesn't, don't) seem fair to distrust him.
44. Civics (teaches, teach) us to have confidence in ourselves and each other.

### VERBS

45. I couldn't have (ran, run) as far as you (swam, swum) yesterday.
46. I (threw, throwed) the life belt to him, and he (sat, set) comfortably on it.
47. The wind is (raising, rising) and (raising, rising) the dust again.
48. It has (laid, lain) there waiting for the wind to (set, sit) it in motion again.
49. Perhaps it will (leave, let) it (lay, lie) there today too.

50. I'm completely (wore, worn) out. I should have (written, wrote) sooner.
51. I (saw, seen) you (sitting, setting) down for an hour.
52. The bad weather (affected, effected) everyone (accept, except) me.
53. What was the (affect, effect) on the boss when you (accepted, excepted) the new position?
54. I could have (written, wrote) a better book than the one you have (chose, chosen, chosed) to read.

#### ADJECTIVES AND ADVERBS

55. We (have, haven't) never taken time to play.
56. We're (always, all ways) busy.
57. You accomplish things (easier, more easily) than I do.
58. You don't act very (happy, happily).
59. You looked (good, well) as leader of the band, and you did better than (anyone, anyone else) in the group.
60. I was (real, really) scared at first, but I felt (alright, all right) after the first whistle had blown.
61. I was (some, somewhat) cooler then.
62. I (almost, all most) called out to you.
63. You seemed (near, nearly) exhausted, but you (sure, surely) did (good, well).
64. You played so (beautiful, beautifully) that I (could, couldn't) scarcely wait to cheer.
65. You were the most pleasing of (all, any other) of the performers.

#### SPELLING

On numbered lines, write the correct spelling of the words with blank spaces. (*Do not write in this book.*)

- |                              |                                    |
|------------------------------|------------------------------------|
| 66. lay s _ _ ge to the city | 71. an in _ i _ tion into the club |
| 67. good bus _ _ ss today    | 72. gra _ _ tude for your kindness |
| 68. today's assi _ _ ment    | 73. a hin _ _ ance to our plans    |
| 69. valuable pos _ _ sions   | 74. a strange, w _ _ rd sound      |
| 70. embar _ _ ing situation  | 75. no l _ _ sure time             |



- |                                |                                     |
|--------------------------------|-------------------------------------|
| 76. notic___ble improvement    | 84. an error in gram___r            |
| 77. a tempe___mental person    | 85. mar___ing the bride and groom   |
| 78. words that are synon___ous | 86. ch___sen for a part in the play |
| 79. hero or vill___            | 87. living in the vil___ge          |
| 80. nothing o___it___d         | 88. a capt___n in the army          |
| 81. suffering with paral___s   | 89. ex___sted by hard work          |
| 82. very tr___ly yours         | 90. an ex___l___rating experience   |
| 83. a gr___vous condition      |                                     |

### A FINAL WORD

A certain student made an odd remark to her teacher of English one day after school. "Why is it," she complained, "that I don't seem to have learned anything new in English this year? All the work we've had in English seems to be the same that I had when I was a sophomore."

That the teacher was somewhat startled at such a comment goes without saying. He—it was a man teacher—considered for a moment before replying. And as he thoughtfully looked at the student, thinking about the comment, he was amused to see that the girl was blushing slightly. "She probably is now feeling that the remark was a little impertinent," he said to himself. Aloud, he replied to the girl with another question.

"Aren't you jumping to conclusions? Have you really thought this through?"

"I don't know. I guess so," said the girl.

"Well," the teacher smiled, "I don't know either. Let's think about whether you have learned anything new in English this year. I'll ask the questions and you answer them.

"The first question is, Have you studied anything new about punctuation this year? Now give me an honest answer."

(At this point the story ends as far as this writer is concerned. You are to write the rest of it by answering the teacher's

questions. After all the answers have been given in a class discussion, then you may come to a conclusion about whether you have learned anything new in English this year.)

1. Have you studied anything new about punctuation this year?
2. Has your writing improved? In what specific ways? Vocabulary? Sentence structure? Spelling?
3. Do you have more mature thoughts than you had last year? Did this come about as a result of anything you have studied in English?
4. Have you increased your ability to be at ease and to be forceful when speaking before a group?
5. Can you read more difficult material more easily?
6. What additional information about the library and what additional library skills have you learned?
7. Do you feel more at ease when talking with your friends because you have the words to express yourself? What in your English class helped you?
8. Do you make a better impression on adults? If so, how did English help you?
9. Did English help you to become a more intelligent reader of magazines and newspapers?
10. Did English teach you anything about the ability to think?
11. How did English help you to understand poetry and prose better?
12. Grammar is a difficult subject. Has English cleared up for you any points of grammar that have confused you?

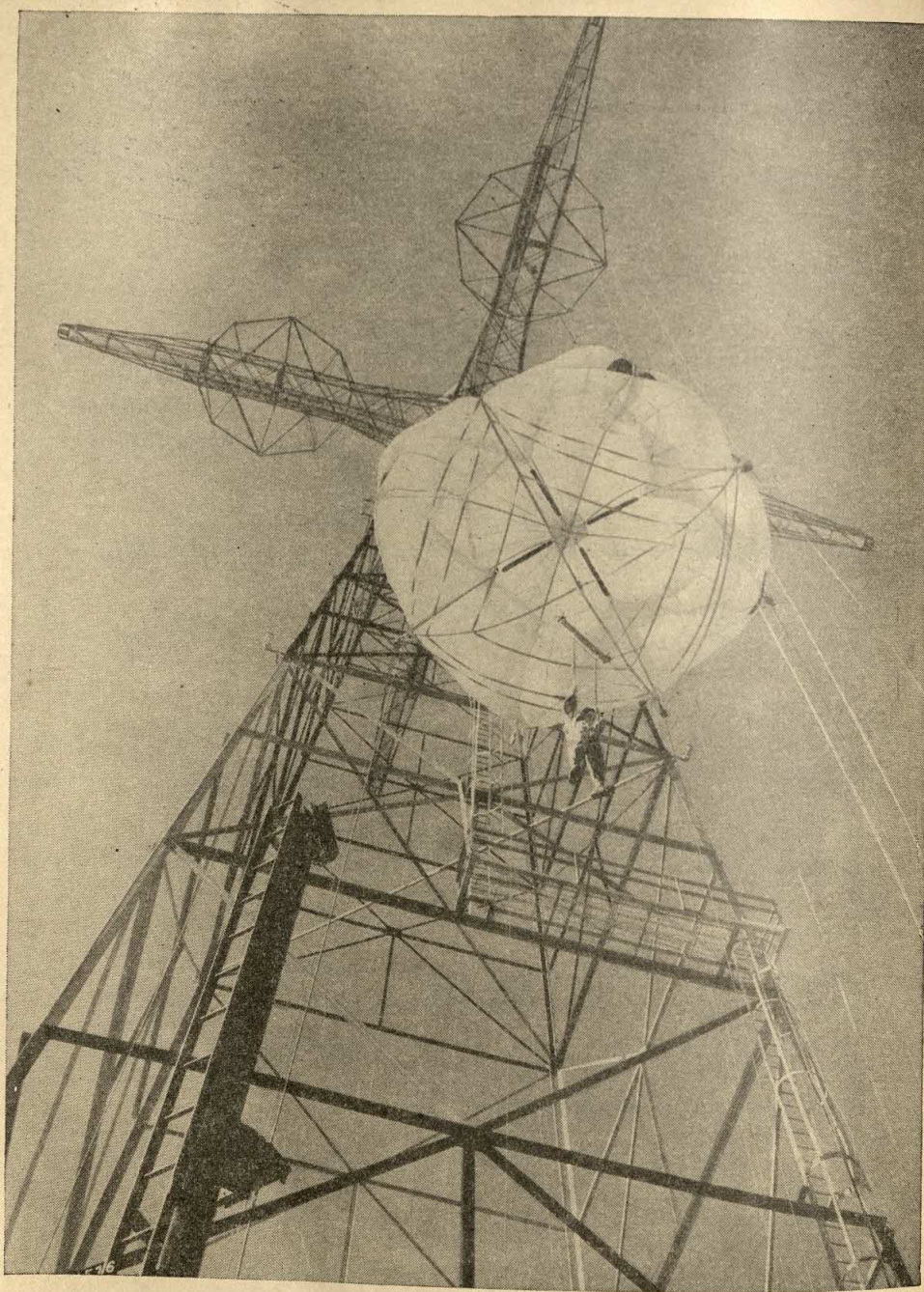
If you have answered the questions thoughtfully and sincerely, you have been thinking. Now state your conclusion about whether you have learned anything in your English class.



**HANDBOOK  
OF GRAMMAR  
AND USAGE**

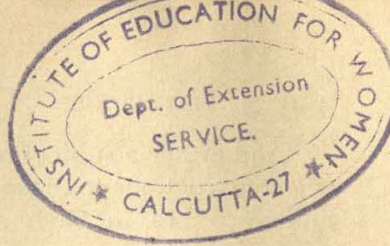
*Aids to Communication →*

**YOUR LANGUAGE GYMNASIUM**



The correct technique must become automatic before a paratrooper graduates to jumping without guidelines. A handbook provides guidelines to correct usage.





# handbook

## OF GRAMMAR AND USAGE

### AIDS TO COMMUNICATION

#### THE COMPLETE SENTENCE

→ *continued drill from* CHAPTER 1, *pages* 20-29

Remember that every subject must have a verb to accompany it in order to make a complete sentence. Prepositional phrases and participial or infinitive constructions may complicate your writing to such an extent that you forget to add a verb, though you have a subject awaiting one.

Add a verb to each construction below, making a complete sentence of it. Then tell what your subject and verb in each one are, and make sure that they work together, giving a feeling of completeness, of something done.

1. A little dog with a leash on his neck but with no one at the other end of the leash.
2. The little mistress of the dog, toddling through the weedy lot behind him.
3. The thing to do at a time like that.
4. The puppy, not having any idea of how unhappy the little girl was.
5. A larger dog in the next yard chewing on a bone.

One can easily become lost among prepositional phrases and participles or infinitives that begin a sentence, and thus forget to supply either a subject or a verb.

Add either a subject or a verb or both to each of the following constructions to make them complete. Tell what the subject and verb are in each after you have made the necessary correction.

1. Wandering off in the field with a basket for dandelion greens.
2. The flower of the dandelion, being much more attractive than the green leaves.
3. Following his own interests, the boy picking more of the yellow flowers than greens, and finding other wild flowers as well.
4. Returning very late with a basketful of flowers but with no food.
5. His mother, getting his piggy bank and sending him to the store for spinach.

Perhaps in the last sentence you simplified your task by changing the participles *getting* and *sending* to verbs, *got* and *sent*.

His mother *got* his piggy bank and *sent* him to the store.

Just as participles cannot stand as complete verbs, so infinitives cannot.

INCOMPLETE: The *person to watch* in a case like that.

COMPLETE: The *person to watch* in a case like this *is* the pitcher.

Often you get your complete sentence set up satisfactorily, but then let a participial modifier try to stand alone, set off by a period. It should of course hang onto the main part of the sentence with only a comma or no punctuation. Infinitive groups and prepositional phrases must also be watched in this respect.

Tell whether each of the following numbered groups contains two sentences or one sentence and a fragment. Pick out subjects and verbs that work together to prove your statements. Cancel periods that separate fragments from the main part of the sentence and tell whether the fragment is participial, infinitival, or prepositional.



1. The person lying under the car is a mechanic. He is repairing the car, not taking a nap.
2. A while ago he was on top of it. With his head down inside the hood.
3. To repair the lock of the trunk at the rear. He crawled inside the trunk with a flashlight and had the lid closed on him.
4. He enjoys working on cars. Especially pounding the bumps out of fenders.
5. I thought at first that he was hammering more bumps into them. I don't see how he could hammer bumps out.

Remember, too, that many a good combination of subject and verb is unable to stand alone and make a sentence because it is introduced by a subordinating conjunction such as *if*, *when*, *because*, or a relative pronoun, *who*, *which*, and *that*. Such constructions are only *dependent clauses*. They need an *independent* clause to hang onto. Watch for the dependence that the words mentioned above and such others as *while*, *since*, *as*, *unless*, *until*, *after*, and *before* give.

In the following constructions, if such groups are set off by periods, cancel the periods or add a main subject and verb to enable the fragments to stand as sentences.

1. After the weather has turned warm and the sun has heated the water somewhat.
2. A person could not wish for greater happiness than lying on a sandy beach in the sun. Especially if he is naturally a bit lazy.
3. A beach that isn't full of racing, shouting kids. That is the kind for a good rest and sleep.
4. I need a good swim in the cold water to liven myself up again. Particularly when the sun has been hot.
5. A person who likes a permanent vacation and can afford to lie on the beach every day.

You must also be sure not to let two or more sentences run together as one, with only a comma or no punctuation between them. If clauses are independent, they need a period, a semicolon, or a conjunction such as *and*, *but*, and *or* with a comma to separate them.

Watch for run-together constructions. Make one complete sentence, or two, by any of the means previously suggested. Watch also for fragments. Do not allow them to stand alone. If a sentence is complete as it stands, prove this by naming the subject and verb.

1. I accepted the ticket from the policeman, there was nothing else for me to do.
2. I had parked the car and got out the left-hand door. Completely forgetting the parking meter.
3. After making a satisfactory bargain across the street, I returned happily to the car.
4. The officer, finishing his task and seeing me coming, was glad to see me so happy, he seldom had such pleasant meetings.
5. My happiness did not last, his increased when my countenance fell.
6. As he handed me the ticket, he said, "You surely must be a very good school teacher. Since you are so very, very absent-minded."
7. Officers get a great deal of joy out of life, they have a delicate sense of humor.
8. Sergeant Finnegan, stopping those who drive through red lights and tagging meter violators, sighs and smiles at once.
9. Although it grieves him to give a ticket or to rebuke an offender. He loves to do his duty.
10. A wayward person instructed in correct ways, a careless one impressed with his duty, a few dollars added to the city coffers.

Tell whether each of the following constructions is a complete sentence as it stands, is a fragment or contains a fragment, or is two or more sentences run together as one. Revise all incorrect constructions, making sure that each of your sentences has a subject and a verb that work together and can stand alone. Tell what they are in each sentence.

1. The children have worked hard building that hut. Their object being to have a meeting place for their club.
2. I have just cleaned this house, you should not have brought your friends in to play.



3. On a road like this that has sharp turns, a steep grade, and a rounded, high-crowned center.
4. We have always come here during the summer months, I see no reason why we should stop now.
5. He built his house of good materials and on a good foundation. Expecting to live in it during his remaining years.
6. Papers lying on the floor, books open on the desk, and pencils and pens scattered everywhere.
7. This is the boy who rescued your cat, I saw him do it.
8. Mr. Thomas planted that apple orchard years ago, and his grandchildren are now eating the fruit.
9. We have many kinds of pets in our back yard. Not only domestic animals but some wild ones also.
10. By cutting across the corner of the field, the dog, running steadily and keeping an eye on the fleeing rabbit.
11. This rug is one of the prettiest I have seen, I believe it is Persian.
12. An unusually large crowd, filling every seat, crowding the aisles, and even standing in the entries.

## PUNCTUATION

→ *continued drill from* CHAPTER 2, *pages* 42-54

Remember to set off with commas any expressions that interrupt the regular flow of words in a sentence. Expressions that are not tied up firmly and naturally in the main construction need commas to warn the reader of the unusual situation. Appositives, words of direct address, and parenthetical (loose) expressions must be watched particularly.

**APPPOSITIVES, DIRECT ADDRESS,  
AND PARENTHETICAL EXPRESSIONS**

APPOSITIVE: Mr. Jones, the owner of this car, is willing to sell it.

DIRECT ADDRESS: Mr. Jones, the owner of this car is willing to sell it.

Note that the subject of the first sentence is *Mr. Jones*. The verb is *is willing*. The expression between subject and verb needs two commas to lift it out of the sentence. In the second sentence, the

subject is *owner*. You need one comma to set off *Mr. Jones* so that you do not mistake it for the subject. If such expressions are within the sentence, two commas are needed; if at the end, one.

The same rule applies to the punctuation of parenthetical expressions like the one in the sentences below:

There is no hope, *it seems*, for a loafer.

There is no hope for a loafer, *it seems*.

#### PREPOSITIONAL PHRASES, PARTICIPIAL OR INFINITIVE GROUPS IN UNNATURAL ORDER

If prepositional phrases or participial or infinitive groups come at the beginning of a sentence, in unnatural order, where the subject is expected to be, they are set off by commas.

PARTICIPLE: Coming up slowly, we surprised him.

INFINITIVE: To surprise him, we waited until he was asleep.

PREPOSITIONAL PHRASE: Without much trouble, we subdued him.

If a prepositional phrase is very short, perhaps no comma will be needed.

At first we had no trouble.

However, even a single word may need a comma.

PREPOSITIONAL PHRASE: Outside the yard, weeds were growing.

ADVERB: Outside, the yard was beautiful.

The comma is needed in the last sentence to warn the reader of the unusual situation. The *yard* is not the object of a preposition, *outside*. It is the subject of the verb *was*.

Punctuate the following sentences:

1. This house my good friend would be a bargain at twice the price.
2. It has you see all of the modern conveniences.
3. Inside the front door you can see at a glance some of the best features of the place hardwood floors and beamed ceilings.
4. Outside the place is in excellent condition.
5. By purchasing this place however I would be robbing someone else of a bargain Mr. Salesman.



6. Mr. Sanderson a very good friend of mine may want the house.
7. My dear victim I'll see that no breach of friendship occurs.
8. In regard to that matter Mr. Salesman we differ.
9. The old Forest House one of the best estates in the vicinity has been purchased by one of your neighbors a certain Mr. Rawlings.
10. My neighbor bought it through Mr. Crook a rival of yours I believe Mr. Salesman.

#### USING COMMAS IN A SERIES

Words and short groups of words in a series are separated by commas, and a comma should be used with *and*, *but*, or *or* at the end of the series if such a conjunction is used there. You may have a series of almost anything—a series of nouns or pronouns making the subject, a series of verbs that make up the complete verb, a series of nouns or pronouns making the object of the verb, a series of adjectives or adverbs, or a series of prepositional phrases or participial or infinitive groups.

Separate the members of series in the five sentences below with commas. A series of adjectives preceding the noun modified sometimes has no conjunction.

*A fresh, cool, invigorating breeze came up.*

*The breeze was fresh, cool, and invigorating.*

Often a series of two adjectives goes along so smoothly that no comma is needed. Below you have the concept of a brown dog which is little, and not large.

*A little brown dog followed me.*

If a series of phrases precedes the main clause (in unnatural order), use commas not only between the members of the series, but also one at the end of the series to separate it from the main clause, as you would do if only one phrase were there.

1. With tin cans rattling with streamers waving and bridal veils flying the wedding group drove away.
2. The cars roared away squealed around the corner and disappeared.
3. The ladies nibbled cakes drank punch cried a little but were very happy.

4. Several fat tired middle-aged men were bored by all of the talk the fuss and the constant exclaiming about how lovely sweet and beautiful everything was.
5. Standing on one foot mumbling about the weather and complaining to each other about the delay none of them dared try to hurry their wives.

Punctuate the following sentences:

1. And now my fellow students parents teachers and friends I should like to present to you Dr. Thomas Evers the foremost authority of today on the literature the customs and the history of our colonial times.
2. With a careful eye on the clock I shall now let him begin talking.
3. There are speakers however who need more than a stop watch.
4. They are fascinated by their own voices charmed by the attention of the audience and not even disturbed when their victims fall asleep.
5. A quiet courteous well-behaved crowd spoils such a speaker.
6. A big white house has been built beside our old gray one.

#### COMPOUND SENTENCES

→ continued drill from CHAPTER 3, pages 70-81

A compound sentence is one that consists of two or more independent clauses. You have been urged in earlier parts of this book to guard against letting two such clauses run together as one sentence.

AVOID: There is no need of your coming here, we need no more help.

A period or a semicolon is needed in place of the comma above. Commas are used with so-called dependent constructions that cannot stand alone. You have used commas to set off modifiers, appositives, words in a series, parenthetical expressions, etc. Independent clauses need more than a comma between them unless they are tied together by such a conjunction as *and*, *but*, or *or*.

The weather prediction is of rain, but we shall begin our trip anyhow.



The sentence on the preceding page, marked *avoid*, does not need a conjunction. A period is acceptable, but since there is a slight relationship between the clauses, a semicolon is perhaps better. Remember that a semicolon is more closely related to a period than to a comma.

Punctuate the following sentences:

1. The hailstones were coming down but they bounced off my head.
2. There was no use to hit me on the skull I couldn't be injured there.
3. Wear a football helmet on a day like this or you may be knocked out.
4. Hailstones drop from a great distance and they have a way of hitting the weak spots.
5. All of us had sent in a request for rain the crops needed it.
6. The rain came in time to save the corn crop but the hail that came along cut it to pieces.

Do not confuse a simple sentence that has a compound subject or a compound verb with a compound sentence.

SIMPLE SENTENCE: The wind and the hail came along and destroyed the crops.

Sometimes a compound verb of only two members will take a comma if there are several words between the verbs.

The wind came over the flat lands with overwhelming force, and flattened the wheat.

The comma with *and* is useful to slow the reader down and let him realize that the next word *flattened* is not to be joined to *force*. The reader's mind must be sent back to *came* as the word parallel to *flattened*.

#### PUNCTUATING CLAUSES IN A SERIES

When the number of clauses to be punctuated exceeds two, you may encounter a difference of opinion as to punctuating them. If you use *and* at each junction of clauses, there will be no difficulty.

The wheat was blown down, *and* the garden was flooded, *and* much of the topsoil was washed away.

Of course you always omit the first *and*. A semicolon would seem to be called for between the first two clauses without the conjunction, and then another semicolon between the other two with *and* for the sake of having similar punctuation in parallel situations.

The rains came back each day; the soil remained wet; and the farmers were unable to work.

Most authorities agree, however, that commas are acceptable above, for you have a series of clauses. Use either two commas or two semicolons in sentences like the one above. Whatever punctuation is used at the beginning of a series should be used with the conjunction at the end so that the reader will know that the series is still in progress.

Punctuate the following sentences:

1. The wheat was too wet to be cut the ground was too soft for the tractors and the grain was soon too ripe to be handled.
2. On one farm the men overhauled the tractor then they white-washed the cow barn and finally repapered one of the bedrooms.
3. The seed was expensive the fertilizer had cost them money and the time and the gas for plowing and planting were items of expense.
4. Cold weather may ruin a young crop drought and heat may dry it up or too much rain may drown it.
5. A farmer must plan wisely he must prepare for difficulties and he must reinvest profit in his farm.

#### USING THE SEMICOLON BETWEEN CLAUSES

It is better to use a semicolon instead of a comma with such conjunctions as *and*, *but*, *or*, or *nor* between clauses if there are other commas (for words in a series, appositives, direct address, modifiers in unnatural order) in the sentence, particularly if they precede the main pause.

Crows, blackbirds, and groundhogs helped to harvest the wheat; but there was still a great deal left.



Punctuate these sentences:

1. They will expect Armstrong our powerful fullback to carry the ball but we'll let him do the faking.
2. He will pull the defense to one side and the quarterback will then send the ball the other way.
3. Sam you will have to conceal the ball well or the opposition will not be fooled.
4. Armstrong will fake at the center at the tackles and inside the ends and then we'll change our tactics.
5. They will begin to get "wise" after a while but then we'll give Armstrong the ball.
6. They will scarcely expect the fullback to run the ends but that's where we'll send him.
7. They will think that it's another fake a decoy play but this time he'll have the ball.
8. The opponents will either be caught napping or Armstrong will be able to run through the one defender out there.
9. They will soon expect him to carry the ball to fake or to run interference but we'll send him out then for a pass.
10. Now go out there and fight boys for the glory of Jefferson High.

#### SEMICOLONS WITH CONJUNCTIVE ADVERBS

You have used semicolons (or periods) between independent clauses that were not joined by such conjunctions as *and*, *but*, *or*, and *nor*. You use semicolons (periods would also be acceptable) if the clauses are joined by the conjunctive adverbs *therefore*, *hence*, *consequently*, *however*, *yet*, and *nevertheless*.

The opposing team had scouted us at every game; therefore, we changed our plays.

Perhaps it should be said that these conjunctive adverbs separate the clauses instead of joining them, for they direct attention away from the first clause. Thus, the clauses are less closely related than if they were joined by such conjunctions as *and*, *but*, *or*, and *nor*. Semicolons are used, therefore, to separate the

clauses. Commas are generally used after these conjunctive adverbs except the short ones, *hence* and *yet*.

We played our best; yet we couldn't win.

We played our best; however, we could not win.

Often some of these words are used within the second clause instead of between clauses.

We played our best; we could not, however, win the game.

In sentences like the one above, the semicolon (or a period) is used between clauses and the conjunctive adverb is set off by commas. Sometimes the word *therefore* needs no commas in this usage.

We played our best. We therefore won the game.

BUT: We played our best. We won the game, therefore.

AND: Our players won, therefore, against great odds.

Punctuate the following sentences:

1. Rain was predicted for the day of the game consequently we practiced our power plays.
2. There was little grass left on the playing field the ball would be slippery therefore after the first play.
3. The field looked impossible to the spectators nevertheless the players had more fun than usual.
4. The mud didn't look inviting but it was softer and more pleasant to dive onto than the hard ground.
5. The boys' hearts were broken because they wanted to wear the new uniforms nevertheless the coach would not issue them.
6. "If you wear the new ones you will ruin them therefore wear the old ones today."
7. The boys went out therefore and ruined the old ones.
8. The laundry bill would have been too big hence the old ones were thrown away.
9. The manager rescued them however and we were practicing in them during the following week.
10. The mud was raked off and the suits were scrubbed and rinsed in the rain but half of the football field was still on the suits.



## FURTHER USE OF THE SEMICOLON

Such words as *otherwise*, *thus*, *moreover*, and such expressions as *for example*, *that is*, and *in fact* are also frequently used between clauses. Semicolons separate the clauses, and these words or expressions are set off by commas.

You must plan your trip with care, or you may encounter delays.

You must plan your trip with care; otherwise, you may have delays.

Punctuate the following sentences:

1. There are opportunities in abundance in this factory for example you may begin on the ground floor and use a broom.
2. You will have time to observe all operations thus you can learn the business.
3. You will therefore understand all the machinery and the processes.
4. You will soon be ready therefore to fill in anywhere.
5. The president being absent you can sweep out his office.
6. That is an opportunity that is there's no quicker means of getting into the chief executive's office.
7. You can thus have a feeling of great importance moreover you can have the entire place to yourself after five.
8. In the operation of such a factory there are numberless details to be mastered and most of the workers understand them better than the president does.
9. The ones farthest down the scale know most at least it seems so from their talk.
10. Little jealousies rivalries and misunderstandings always seem to arise and we all have our share of them.
11. There is one person however of whom nothing uncomplimentary is ever said.
12. He is the busiest boss in the place but he is never impatient with anyone.
13. He listens to our troubles sympathizes with us and helps us if possible.

14. Sometimes nothing can be done the interview however is always a success.
15. We leave his office in an excellent mood hence the morale of the place is improved.

## COMPLEX SENTENCES

→ continued drill from CHAPTER 4, pages 97-109

## PUNCTUATION

*A complex sentence is one that contains one independent clause that stands alone grammatically and one or more dependent clauses.* If the dependent clause follows the independent clause in the natural order, punctuation is generally not needed; but if the clauses are in unnatural order, a comma is needed.

UNNATURAL ORDER: After you identify the clauses, you can see how they work together.

NATURAL ORDER: They flow along smoothly if they are in natural order.

Watch not only the combinations of subject and verb in the clauses, but note also whether the clauses are introduced by such words as *if, when, while, because, after, and until*. If so, you will feel that they are dependent, unable to stand alone. Set them off with commas if they precede the main clause.

**for—as—since (meaning because)**

Clauses introduced by *for, as, and since* (when they mean *because*) take commas even in natural order because this meaning is unusual for those words. You need a danger signal, a comma, to indicate the unusual situation. *For* is often a preposition, as *since* frequently is.

PREPOSITION: This is no place *for* a person without money.

CONJUNCTION, MEANING *because*:

This is no longer a safe place, *for* the mosquitoes have practically taken it over.

PREPOSITION: I haven't been here *since* the wet weather.



CONJUNCTION: I stay away from the place, *since* I know how unsafe it is.

CONJUNCTION: Conditions have become steadily worse, *as* no one will spend a dollar to drain the place.

*as* (meaning *while*)

*As* generally has other meanings, either to express time or comparison. In these more common usages, no commas are needed.

MEANING *while*: The mosquitoes hopped upon me *as* I was passing by.

COMPARISON: I drove as fast *as* I could to escape.

Punctuate the following sentences:

1. Unless there is definite improvement no people will settle here.
2. The conditions could be quickly improved if a modern spraying machine were used.
3. There is very little excuse for allowing such conditions to continue.
4. I have no idea what chemicals to use for I am an authority on something else.
5. After you supply the money and get the materials I'll be glad to do the work.
6. The hardware man is against the proposal because it will stop the demand for screening.
7. The birds are also opposed to it for a shortage of bugs would at once set in.
8. If that means a lack of bird songs I am against the plan too.
9. We can put the birds in a cage if desperate measures are needed.
10. I recommend raising bugs in the cages with them since I'm an efficiency expert.

#### DEPENDENT CLAUSES INTRODUCED BY

who, which, that

Dependent clauses that are introduced by *who*, *which*, and *that* are not punctuated according to natural or unnatural order.

They are punctuated according to whether or not they are necessary to identify the word they modify.

NECESSARY: A person *who doesn't know this territory* will be lost in a hurry.

UNNECESSARY: Little Jimmy Jones, *who was born here*, showed us around.

In the first sentence, the *who* clause modifies person, telling what person you are talking about. Hence the *who* clause is necessary to an understanding of that word. The *who* clause is, therefore, closely related to the word it modifies; thus there is no need of a comma. In the second sentence, you already know who is being talked about. The dependent clause is therefore less necessary. It adds only incidental information and is loosely related to the main clause. It therefore needs two commas, one before and one after. If such a clause modifies a noun at the end of the main clause, it needs only one comma.

The package is for Jimmy Jones, who lives beside you.

Your choice is not always so easy as it is when a person's name is given or not given.

A person's home, *which is his kingdom*, is sacred to him.

The helicopter, *which requires little landing space*, is very useful in cities.

In the last sentence, all helicopters are being considered. There is no need for identifying one or limiting helicopters to one. In the preceding sentence, the word *person's* identifies *home* to the extent required. The *which* clause is therefore not needed to restrict, to limit, *home*. The clause is nonrestrictive, loose, unnecessary, as the dependent clause is in the sentence about the helicopter.

The words *who* and *which* used above are relative pronouns, relating the dependent clause to the word in the main clause that it modifies. The word *that* is also used as a relative pronoun.

The house *that I like best* is the stone one on the left.



Here you have a restrictive clause and need no commas. However, you would have a nonrestrictive clause in:

This house, *which is built of native stone*, is my favorite.

Punctuate the following sentences. Tell what word each of the clauses introduced by *who*, *which*, or *that* modifies. Then decide whether the dependent clause is necessary or unnecessary to identify the word it modifies, whether it is closely or loosely related, and whether it needs commas or not. If a dependent clause comes within the main clause, be careful not to put a comma at the end of it unless one is needed at the beginning.

WRONG: The person who mowed this grass, ought to rake it up.

Use no commas in the sentence above.

Punctuate the following sentences wherever punctuation is necessary:

1. The policy which I should like to follow was first proposed by Mr. Horace Townsend who filled this office before me.
2. A representative who has the welfare of the people in mind will take care of their health something that is more important than their pocketbooks.
3. Money which seems to be everyone's objective is not the most important thing in life.
4. The plan that should be adopted is that of the man who has studied the situation with most care.
5. Voters who have vision will support someone who plans for long-range efficiency.

#### THE INTERROGATIVE PRONOUN who

Do not confuse the interrogative pronoun *who* with the relative. The interrogative introduces noun clauses that serve generally as subjects or objects of verbs. Being thus closely bound up as a part of the main clause, a noun clause does not need commas.

Noun clause as subject: *Who did this* is a mystery.

Noun clause as object: I know *who did it*.

CLAUSES INTRODUCED BY where and when

If, however, the noun clause is an appositive, it will be set off by commas. The words *where* and *when* often introduce relative clauses. The clauses that they introduce are to be punctuated as restrictive or nonrestrictive clauses.

The house *where I was born* has been moved beyond the city limits, *where it now houses chickens*.

At seven A.M., *when I am most sleepy*, I yearn for the time *when I shall not be going to school*.

Punctuate the following sentences wherever punctuation is necessary:

1. At this very spot where Washington once addressed his men our governor dispersed a mob which was threatening to disrupt the election.
2. In the last week of 1938 when Michael's country was invaded he was certain that he would see the time when it would be set free.
3. I have no idea who this person is supposed to be.
4. Who he is makes no difference at all.
5. Our main building which contains our art collection should be visited by anyone who comes to the campus.
6. The military campaign which the staff has planned so carefully will be carried out by General Morton who has never yet failed.
7. Today when we are baffled by our problems we can only hope for the time when we shall see more clearly.
8. Prophets who predict the early arrival of the golden age are popular with the masses who are either optimistic or eager to be soothed.

## CLAUSES INTRODUCED BY

although, even though, just as, inasmuch as

The nonrestrictive rule is sometimes applied to clauses introduced by such subordinate conjunctions as *although*, *even though*, *just as*, and *inasmuch as*. Since these clauses supply information that is incidental, they may be called nonrestrictive.



He came, *although* I had tried to discourage him.

I objected, *inasmuch as* I had work to do.

He sat down and talked along, *even though* I continued my writing.

He finally ran out of words, *just as* I hoped he would do.

If the restrictive and nonrestrictive rule seems difficult, you need only realize that these clauses are added information at the ends of the sentences, and therefore require commas before them. In the unnatural order, of course, such a clause is to be followed by a comma.

Although I had tried to discourage Tom, he came in.

Punctuate the following sentences wherever punctuation is necessary:

1. She disbelieved my statement inasmuch as I did not have the written order of Mr. Jones who is responsible for such matters.
2. My own word which is accepted by most persons had no weight with her in the affair even though she remembered my name.
3. I have never seen a place where the people were less troublesome.
4. In Utopia where I was born they were too friendly to suit my mood.
5. The place that appeals to me is this large and busy city where no one is too neighborly.
6. The waiters in the restaurants refrain from conversation just as I want them to do even though I am a well-known customer.
7. People who live in adjoining apartments give me no greeting inasmuch as they know that I enjoy my silent gloom.
8. I remind myself of Jennie Smith who has become deaf and dumb through her habit of pretending not to hear requests that others make.
9. Although she once had an unusually sweet disposition this is no longer true inasmuch as her experiences in life have discouraged smiles.
10. My business associate who supplies the sunshine in our office takes charge of all clients who respond favorably to smiles.

## COMPOUND-COMPLEX SENTENCES

Among the following sentences you will find simple and compound sentences as well as complex ones. You may even find *compound-complex sentences*, each of which contains *two or more grammatically independent clauses and one or more dependent clauses*. The only new problem of compound-complex sentences is one that you have already solved with compound ones. It is better to use a semicolon instead of a comma with such conjunctions as *and*, *but*, *or*, or *nor* between independent clauses, if there are other commas in the sentence, especially if they precede the main pause between the clauses.

After I had presented all of my arguments, he conceded that I was right; but he refused to vote my way.

Punctuate the following sentences:

1. If you have dreams of becoming a football coach I recommend that you forget them.
2. They are golden dreams of glamor but too frequently they turn out to be nightmares.
3. Injuries replacements morale diet and sleeping hours are some of the coach's worries. (Use no comma before *are*. Why?)
4. His players need hours of signal drill hours of practice at covering loose balls and hours of scrimmage daily but he cannot get everything done.
5. Any coach who has abundant material is fortunate nevertheless he will find that he still has worries.
6. If he tries to read a book his mind wanders to football strategy.
7. When he goes out with his family to dinner he decorates the tablecloth with diagrams and he has the laundry bill added to his check.
8. Since his mind is so busy he is seldom able to sleep when he goes to bed.
9. The worst day of the week Saturday finds him completely worn out for the strain has been mounting all week.
10. His wife who suffers with him at all times now stands near the telephone as she may have to call the doctor at any moment.



## STYLE OF EXPRESSION

→ *continued drill from* CHAPTER 5, *pages* 126–136

After working with complex sentences, you should be especially conscious of such useful words as *when*, *because*, *since*, *as*, *while*, *who*, *which*, and *that*. A little practice in using such words will enrich your style of writing and speaking. You need no longer use the word *and* too frequently; nor need you use too many short sentences or long, aimless, loose constructions.

*Cause* and *effect* cannot well be expressed by *and*.

POOR: The atmosphere is always dry here, *and* the place is filled by vacationists from the lowlands.

BETTER: Since (or *as*) the atmosphere is dry here, the place is filled . . .

OR: This place is filled . . . *because* (or *for*) the atmosphere is dry.

The better sentences above are complex, not compound. Note that *because* works more smoothly in natural order than if its clause comes first, whereas *as* and *since* work smoothly in both natural and unnatural order. Remember to place a comma before *since*, *for*, and *as* when they mean *because*, even in natural order.

The element of time should be expressed by *when*, *while*, or *as*, not by *and*.

POOR: We went outside, *and* the heat was like an oven.

BETTER: *When* we went outside, . . .

POOR: I was walking serenely across the street, *and* a car almost hit me.

BETTER: *While* I was . . .

OR: *As* I was walking . . .

## ORDER IN COMPLEX SENTENCES

You notice above that complex sentences are more effective in unnatural than in natural order. Above, the clauses are in the order of occurrence, the dependent clause preparing the way for the independent one. In sentences expressing cause and

effect, you generally want to learn the cause before the effect. The dependent clause again lays the groundwork for the main one.

#### RELATIVE PRONOUNS

The relative pronouns are also valuable in constructing effective, smooth-flowing sentences.

POOR: Pete is our captain, *and* he knows all of the rules.

BETTER: Pete, *who* is our captain, knows all of the rules.

OR APPPOSITION: Pete, *our captain*, knows all of the rules.

ALSO: *Since* Pete knows all of the rules, he is our captain.

OR: Pete knows the rules *so well that* we elected him captain.

#### USE OF so

The use of *so*, except in conjunction with *that*, is generally undesirable.

POOR: We were tired and hungry, *so* we stopped for the night.

BETTER: We were *so* tired and hungry *that* we stopped for the night.

OR: We were tired and hungry; *therefore* (or *hence* or *consequently*), we stopped for the night.

OR: *Since* we were tired and hungry, we stopped for the night.

Improve the style of the following sentences, each one in two ways, using a different kind of construction for the second way in each case.

1. There was no more food or ammunition, and the enemy surrendered.
2. Mr. Stevens is an experienced economist, and we sought his advice in our new business venture.
3. The trees afforded beautiful shade, and we purchased the property they stood on.
4. The railroads crossed the country, and the land filled up quickly.
5. Our new neighbor is an artist, and he decorated the interior of our house for us.



The foregoing examples are not intended to mean that all compound sentences are in poor style. In your lessons on punctuation, you devoted a great deal of time to the punctuation of good compound sentences that had no relationship such as cause and effect between clauses.

Pete got three hits, and Jim got two.

They got the hits, but I scored the runs.

I scored three times, Pete scored once, but Jim did not cross the plate.

Note that in the sentences above, each succeeding clause has a different subject. If a writer allows a series of independent clauses with the same subject to run along, the effect will be monotonous, for the repetition of the subject will be unnecessary.

POOR: He came boldly to the plate; he glared fiercely at the pitcher; and he defiantly let three strikes whizz by.

The remedy is to drop all subjects except the first and to have a simple sentence with a compound predicate.

BETTER: He *came* boldly to the plate, *glared* fiercely at the pitcher, and defiantly *let* three strikes whizz by.

In the following sentences, cancel unnecessary subjects and any punctuation that is thereby rendered undesirable. Insert the accepted punctuation. A series of only two verbs should need no punctuation. You may find that in some cases you will cancel verbs as well as subjects, leaving only a series of objects.

1. Tippy follows me to school; he then goes home; and he follows Daddy to the store.
2. I worked all morning, and I played all afternoon.
3. We eat cereal for breakfast; we eat sandwiches at noon; and we have a big hearty meal at night.
4. I went next door to visit, but I didn't stay long.
5. I began weeding the garden, and I found that the task was no frolic.

6. I simply walked through those weeds, and I found three golf balls there.
7. The boys feed the chickens, they milk the cows, they plow the fields, and they cultivate the crops.

#### THE PARTICIPLE

Your old friend the participle is a most useful construction, especially as an alternate expression for a *when* clause, a compound verb, or a short sentence.

POOR (compound sentence): The moon soon arose, and it made a golden path across the lake.

COMPOUND VERB: The moon soon *rose and made* . . .

PARTICIPLE: The moon soon rose, *making* . . .

Note the comma preceding *making*, even though it is in natural order. *Making* does not modify *rose*. The reader must be stopped and carried back to *moon*.

#### AVOIDING THE PASSIVE VOICE

Do not use the passive voice when the resulting sound will be unpleasant or when you wish to make your sentence more forceful.

POOR: Our pocketbooks were empty, and we wandered into the thickets, and soon an abundance of blackberries was found.

BETTER: *Since (as, because, when)* our pocketbooks were empty, we wandered into the thicket, soon *finding* an abundance of blackberries.

OR: Our pocketbooks *being* empty, we wandered into the thickets *and found* . . .

Rewrite the following passage, improving the style. You need not make every sentence complex. Your compositions would be far too heavy in style if you did so. A short, strong simple sentence is an effective construction between longer sentences, but you must avoid too many short sentences as carefully as you avoid too great a number of long, loose ones.



The hot weather comes, and we retire from work and other activities. We slow down the speed of life. We might have heart failure or sunstroke. My friend Donald lives near the golf course. He says that the weather is never hot out there. A heat wave begins, and he stops working and goes to the course. He never feels the hot air on the course. There is so much hot air thrown around by the players. The players suffer more from the game than from the heat. The game is recommended by doctors. It takes the business man's mind off his troubles. It gives him other troubles. They are worse than the original ones.

After you have rewritten the paragraph above, check your punctuation.

## CASE

→ *additional drill from* CHAPTER 6, *pages* 161–170

When a preposition has a compound object, you must be sure to use the objective form of the second member.

The candy is *for you* and *me*. (not *I*).

When a prepositional phrase involving a pronoun comes between a subject and its verb, you may be inclined to assume that the pronoun near the verb is the subject, but it is not.

All *of us* (not *we*) boys must assist.

One *of us* (not *we*) girls is not going.

## except—but—like

With prepositions that are infrequently used, you may carelessly use the nominative case.

No one *except him* (not *he*) may go now.

No one *but him* (not *he*) may go now.

He looks *like me*. (not *I*)

You are *like him*. (not *he*)

Many people object to the common use of *like* for the conjunctions *as though*, *as if*, and *as*.

You walk *as though* you are in a hurry.

It looks *as if* we'd have rain.

*As* (not *like*) you told me, there was no need to hurry.

In the last sentence, the use of *like* is more objectionable than in the preceding examples. In certain cases, however, in which the action of the verb is limited or is intended to convey only an *impression* of the appearance or condition of the subject, *like* is used where a conjunction would otherwise be required. Here *like* is a preposition.

He shook *like* an aspen leaf in the autumn.

The meaning is that he resembled a leaf in his shaking.

STRAINED: He shook *as* an aspen leaf shakes in the autumn.

GOOD: She walks *like* a countess.

ALSO: He dresses *like* a collar advertisement.

ALSO: He fought *like* a bantam rooster.

ALSO: He can run *like* a race horse.

INFORMAL: He looks *like* he is about to surrender.

FORMAL: He looks *as though* he is about to surrender.

#### PRONOUNS IN APPPOSITION

Pronouns in apposition must be watched with special care. They of course take their case from the noun or pronoun to which they refer.

Both culprits, you and *he* (not *him*), must pay the penalty.

He will visit his best friends, you and *me* (not *I*), as soon as it is possible.

Everyone is studying, even *he* and *I* (not *him* and *me*).

They are heroes, *he* (not *him*) and Henry.

You see above that pronouns in apposition with the subject or with a predicate nominative take the nominative case. Those that refer to the object of a verb or of a preposition take the objective form.



Choose the accepted word for standard English from the parentheses in the following sentences:

1. Each of (we, us) has his own lunch.
2. Have you anything for sister and (I, me)?
3. I cannot understand how a careful person like (I, me) could have broken so many plates.
4. Everyone but (he, him) paid the admission.
5. (We, Us) new candidates were worried about the initiation.
6. Is Mr. Jones your father? You look like (he, him) when you smile.
7. The teacher excused those who answered well—Harold, Richard and (I, me).
8. All the children were happy, especially your sister and (I, me).
9. I hope that all of (we, us) good boys will be excused early.
10. (We, Us) campers were soaked last night.

#### PREDICATE NOMINATIVE

Although people are less insistent today than formerly on the strict usage of the predicate nominative, you should understand it. You should be able to use it in formal talk or writing, for many prefer the usage. Others, however, have been rebellious against using this form because it seems unnatural to use a pronoun in the nominative case following a verb as, for example, in *It's I*. *It's me* is now considered good colloquial (informal, conventional) English. The objective (accusative) case seems natural here because many of our verbs—the transitive verbs—take objects. Therefore, by analogy the objective case is used.

To make sure that you use the predicate nominative, however, you need only to remember that the verb *be* and its forms (*am, is, are, was, were*, etc.) do not take objects, since a person cannot *is* anything as he can *see* it or *shoot* it. The difficulty will thus be solved if you remember this simple rule.

It is *I* (*he, she, we, they*).

That's *he*.

It was *we* who did it.

The winners have always been *they* (*we*).

If such a sentence as the last one seems unduly formal, reverse it.

*We have always been the winners.*

The predicate nominative in the infinitive clause structure, it must be noted, is in the objective case when the infinitive is *to be*. The subject of an infinitive is always in the objective case and the same case follows *to be* as precedes it.

I believe *him* to be the most worthy candidate.

The object of the main verb *believe* is the entire infinitive group (clause) that follows *believe*. Inside this clause the subject of the infinitive *to be* is *him*, and the word *candidate*, its predicate word, is in the objective (accusative) case, just as *him* is. When the pronoun *precedes* the infinitive, you have no difficulty in using the correct form, *him*. But suppose you reverse the words in the infinitive group.

I believe the most worthy *candidate* to be (he, *him*).

Now, since the infinitive *to be* is a form of *is*, the pronoun following it must agree with the subject, *candidate*, which is in the objective case. Therefore, choose *him*.

They announced the winner to be *me*.

If this construction seems difficult to understand, realize that it seldom occurs, and also that the easy sound (*him, me, them*) is the accepted one. If, however, the infinitive has no subject, the pronoun points back to the *subject of the main verb*, which of course is in the nominative case.

The *winner* was supposed to be *I*.

Don't give up! Just reason your way through, as you do with the predicate nominative, and you *may* be all right. Reverse the sentence.

I was supposed to be the winner.

The preceding example, in which the infinitive has a subject, cannot be reversed.



Choose the accepted word for standard English from the parentheses in the following sentences:

1. "Where is my father?" "Isn't that (he, him) over there?"
2. I always believed (he, him) to be the coming champion.
3. I hope you don't believe the one at fault to be (I, me).
4. Don't you know Henry? It was (he, him) who caused the trouble.
5. That sounds like Nellie's voice. It was (she, her) who kept us awake last night.
6. I knew (she, her) to be the one all the time.
7. The worst offenders have always been (she, her) and her sister.
8. I would never have supposed the noisy ones to be (she, her) and her sweet-looking sister.

#### COMPARISONS

In expressing a comparison, one frequently omits the final verb. If the verb is filled in, you can easily see that the pronoun should be in the nominative.

I am taller than *he* [is].

In such a sentence as the following, both the subject and the verb of the dependent clause are sometimes omitted, and the object (direct or indirect) of the verb in the dependent clause is retained.

He gave you more money than [he gave] *me*.

The use of the pronoun in the nominative case (*I, he, she, we, they*) at the end of the sentence indicates a different meaning.

He gave you more money than I [*gave you*].

In the following sentences, choose the accepted word for standard English, taking into consideration any words in brackets:

1. He has less muscle than (I, me).
2. That sales clerk charged you more than (I, me) [charged you].
3. She charged you more than [she charged] (I, me).
4. I fear that my lady loves Percy more than (I, me).
5. They have less work to do than (we, us).
6. We live farther away than (they, them).

Choose the accepted word for standard English from the parentheses in the following sentences:

1. Between you and (she, her), there seems to be trouble.
2. I am not so talkative as (she, her).
3. He is more active than (I, me), but less powerful.
4. A brilliant person like (I, me) is the kind you need.
5. Don't be frightened. It is only (I, me).
6. Do you realize that (we, us) youngsters are here alone?
7. To (we, us) fellows, that is not alarming.
8. Anybody but (he, him) would have been worried.
9. He acted (as, like) a philosopher when faced with difficulty.
10. He acted (as though, like) he thought nothing of it.
11. Besides him and (I, me) there are no dependable ones.
12. There is little hope for you and (she, her).
13. He said that his brother and (he, him) could be depended upon.
14. (As, Like) I promised, I am coming to help you.
15. Stand up (as, like) a man and act (as though, like) you were ready for trouble.
16. A fellow like (he, him) should be able to stand a little criticism.
17. He acts (like, as though) he had never heard a harsh word before.
18. Work (as if, like) you meant to do something, and you will look (as, like) a good prospect.
19. It certainly could not have been (she, her) who wrote that letter.
20. I know the originator of the plan to be (he, him).
21. Ed is almost as fond of baseball as (I, me). In fact the last players off the field are generally (he, him) and (I, me).
22. She is younger than (he, him).
23. Our employer gave you a higher rate than (I, me).
24. A big fellow like (he, him) should be able to lift that bar.
25. I enjoy being with everybody but (he, him).

CASE: who and whom

→ continued drill from CHAPTER 7, pages 180-192

Problems of case that seem difficult become clear when the combinations of subject and verb (and verb and object) are worked out inside the dependent clause. *Who* and *which* serve



as joining words between the main clause and the subordinate one, but the first duty of the relative or the interrogative pronoun lies within its own group of words, the subordinate clause. Though the interrogative *who* in the following sentence may seem to be the object of the verb of the main clause, it cannot serve in that capacity.

I do not know *who* (not *whom*) you are.

The object of the verb *know* is the entire dependent clause. In this clause, the subject is *you*, the verb is *are*, and a predicate nominative, *who*, is needed to complete the sense of the clause.

It is helpful to analyze the dependent clause by restating it, as you restate a question for analysis, in its natural order.

I saw to (who, whom) you gave the money.

Substitute *he* or *him* for the form of *who* in order to test it.

NATURAL ORDER: You gave the money to *him*.

THEREFORE: You gave the money to *whom*.

HENCE: I saw to *whom* you gave the money.

EXAMPLE: I heard (who, whom) did it.

DEPENDENT CLAUSE: *He* did it.

HENCE: I heard *who* did it.

EXAMPLE: We shall follow (whoever, whomever) you elect.

DEPENDENT CLAUSE: You elect *him* (whomever).

HENCE: We shall follow *whomever* you elect.

In relative clauses you must be especially careful to get the subjects and verbs together that belong together.

EXAMPLE: The person to (who, whom) this belongs has moved away.

MAIN CLAUSE: The person has moved away.

DEPENDENT CLAUSE: This belongs to *him*.

HENCE: The person to *whom* this belongs has moved away.

If such a parenthetical expression as *he said* or *I believe* is inserted within the relative clause, the reasoning process becomes more complicated. All that you need to do, however, is to

realize that the parenthetical expression may be lifted out of the sentence, leaving a problem like those you have just solved.

EXAMPLE: This is the boy (who, whom) *you said* the older boys were chasing.

DROP THE PARENTHETICAL EXPRESSION:

This is the boy, the older boys were chasing *him* (whom).

HENCE: This is the boy whom you said the older boys were chasing.

Fill the blanks with *who* or *whom*. (*Do not write in this book.*)

1. . . . did the team elect as captain?
2. There is the one . . . should have been chosen.
3. Can you tell me . . . the children are calling?
4. I have no idea . . . it is.
5. To . . . is the letter directed?
6. He is a person . . . , it is said, can master a foreign language in a few days.
7. Mr. Brown is an official in . . . I have absolute trust.
8. I am the one . . . they expect to send as their representative.
9. My roommate is the person . . . they say they intend to select.
10. Can you tell me . . . the message is intended for?
11. . . . do you suppose is your new neighbor?
12. You are not the one . . . I said tripped me.
13. Tell me . . . you will assist.
14. Let us know . . . you are going to live with.
15. Here is Tom Hansen again, . . . I thought you had dismissed.

Follow the same procedure with *whoever* and *whomever* that you used with *who* and *whom* in order to find the formal word. Fill the blanks with *whoever* or *whomever*.

16. Admit . . . has a ticket.
17. We shall accept . . . they recommend.
18. This prize is for . . . has a perfect record of attendance.
19. I shall give this appointment to . . . I believe I can trust completely.
20. Will you ask . . . you meet to come in for dinner?



AGREEMENT: SUBJECT AND VERB

→ *continued drill from* CHAPTER 8, *pages* 204-213

In all grammatical problems, find the subject and the verb and then be sure that they work together as a satisfactory combination. The form of the subject and that of the verb should agree.

There is sometimes a danger that a predicate nominative may overshadow the subject and attract the verb into the wrong number.

*Corn and grass are* (not *is*) the best food for him.

*Food* is not the subject, just as in the following sentence *hardships* is not the subject.

The *cause* of his poor health *is* (not *are*) the hardships of his youth.

Occasionally the subject follows the verb. In such a case, the verb is generally singular when the subject is singular and plural when the subject is plural.

Behind the house *are* a *lilac bush*, a *rambler rose*, and a large *oak tree*.

Going down the road *are* a *man*, a *woman*, and a *child*.

On the table *is* a *vase* full of flowers.

This inverted order of subject and verb also occurs when the introductory words *here* and *there* introduce the sentence. These words are usually followed by a plural verb if the subject is plural and by a singular verb if the subject is singular. The words *there* and *here* must not be assumed to be subjects.

There *are* many *reasons* for working.

Here *is* one *thing* to consider.

AVOID: *There's* no *flowers* for sale.

STANDARD: There *are* no *flowers* for sale.

When a plural noun, generally the object of a preposition, is between a singular subject and the verb, you may lose sight of the subject and employ a plural verb. Keep in mind the subject.

*A quart of beans is (not are) worth twenty cents.*

*A bushel of peas is (not are) very many.*

A prepositional phrase may sometimes be incorrectly assumed to be a part of the simple subject.

The teacher *with more than a dozen pupils* is (not are) coming in.

The teacher *is coming* in with a dozen pupils.

COMPOUND SUBJECT: The teacher *and* a dozen pupils *are* coming in.

#### COLLECTIVE NOUNS

Though a collective noun is singular in form but plural in meaning, it will take either a singular or a plural verb, depending upon whether the group is acting as a unit or as individuals.

The *committee meets* on Friday.

The *committee differ* regarding that plan.

BETTER: The *members* of the committee *differ*.

Use the accepted verb for standard English from the parentheses in the following sentences:

1. Naturalness and simplicity (is, are) the essence of his character.
2. A crate of oranges (is, are) at your door.
3. People want strawberries, but there (isn't, aren't) any.
4. In here (is, are) an old hat and a coat.
5. A peck of peaches (cost, costs) fifty cents.
6. The chief value of these trees (is, are) as a windbreak.
7. The faculty (is, are) expected to meet today.
8. There (is, are) too many parts in this watch.
9. The fort, together with the surrounding log cabins, (make, makes) a little settlement.
10. A flock of wild geese (is, are) in our pond.



11. The cabinet (intend, intends) to consider the case today.
12. A dog with six puppies (is, are) to be your birthday gift.
13. A mob of players and spectators (was, were) listening to the argument.
14. There (isn't, aren't) any peaches today.
15. A bushel of potatoes (weigh, weighs) sixty pounds.
16. There (was, were) present at the meeting thirty alumni.
17. The barn as well as the house (need, needs) paint.
18. Our faculty always (meet, meets) on Mondays.
19. A pocketful of nails (make, makes) as effective a jingle as money would make.
20. Whenever (there's, there are) six members here, we have a meeting.

neither—nor, either—or

When the correlative conjunctions *neither—nor* and *either—or* join singular subjects, the verb must be singular. The subject is composed of two parts, but the members are considered one at a time.

*Neither the house nor the lot is (not are) desirable.*

The verb is to be plural if the nearer member of the two-part subject is plural.

*Either he or his two younger brothers are coming to assist you.*

each

The pronoun *each* must take a singular verb. Do not allow a plural noun that is between the subject and the verb to obscure the relationship.

*Each of the first three teams has championship hopes.*

*Each of the boys and girls in the office is having difficulty with algebra.*

When *each* is used as an adjective modifying a compound subject, the verb must be singular.

*She believes that each pig and chicken has its own problem.*

*Each pig and each chicken has its problems.*

## everyone—everybody

Though the pronouns *everyone* and *everybody* may seem to be plural, they are singular, as the latter half of each word shows.

*Everyone was there.*

*Everybody has a right to go.*

## no one—anyone—none—any

The expressions *no one* and *any one* are of course singular. *None* and *any* are generally plural, but they may be in either number, depending upon whether the singular or plural idea is uppermost in the speaker's mind.

*No one is to go.*

*None of you are* (or sometimes *is*) *to go.*

*Anyone has a right to disagree with another person.*

*Any one of the roses is satisfactory.*

*Any is satisfactory.*

MORE FREQUENTLY: *Any are* allowed to come.

## many—a number

The expression *many a one* takes a singular verb. The dominant word is *one*, not *many*.

*Many a one has tried*, but all have failed.

The expression *a number* is plural. *The number* is singular, since it is a collective usage.

*A large number of people are waiting* to welcome you.

*A number are coming* back with us.

*The number of applicants is* large.

Avoid the use of *don't* with the third person singular in formal English. Use *he doesn't*, *it doesn't*, or *she doesn't*.



IDENTIFYING THE ANTECEDENT OF who

The relative pronoun *who* may be given a verb of the wrong number unless its antecedent is correctly identified.

He is one of those earnest *workers who make* (not *makes*) life hard for us.

The antecedent of *who* is the plural noun *workers*, not the more noticeable word, the subject *he*. Nor is it *one*.

BUT: He *is the one* of the workers *who is* to be promoted.

Here the emphasis is on *one*, not on *workers* as is the case in the earlier sentence. The *who*-clause modifies *one*.

The relative pronoun *who* takes a verb in the first person if the antecedent of *who* is *I* or *we*.

*I, who am* about to leave, salute you.

Do not allow an appositive that comes between the subject and the verb to interfere with the agreement.

*I, Patricia, am* (not *is*) to be May Queen.

Use the accepted word for standard English from the parentheses in the following sentences:

1. Neither my dog nor my cat (is, are) afraid of mice.
2. Each of the first three runners (has, have) a chance to win.
3. Neither the foreman nor the workers (was, were) in the right.
4. Many a one (is, are) to be seen swimming there daily.
5. The number of errors (surprise, surprises) me.
6. Either of the soloists (sing, sings) well.
7. Either the teacher or the pupils (is, are) at fault.
8. A number of difficulties (has, have) arisen.
9. Each man and each woman (is, are) willing to assist.
10. Everybody (speak, speaks) at once there.
11. (Don't, Doesn't) it occur to you that I, Samson, (am, is) in charge here?
12. Everyone (know, knows) that I, who (is, am) the keeper, (has, have) the keys.

## AGREEMENT OF PRONOUNS WITH THEIR ANTECEDENTS

You have studied the agreement of pronouns as subjects with their verbs. Pronouns that have *antecedents* must agree in person and number with those antecedents also.

*Neither* of those dogs knows *its* (not *their*) own master.

*Either* one of them is able to care for *himself* (not *themselves*).

*Each* kitten has *its* (not *their*) own pillow.

Choose the accepted word for standard English from the parentheses in the following sentences:

1. Everybody naturally will place (himself, themselves) at the head of the list.
2. No one lost (his, their) (temper, tempers).
3. Few persons take satisfactory care of (his, their) teeth.
4. Neither of my neighbors will pay (his, their) rent without protest.
5. If anyone desires to pay in advance, let (him, them) do so.
6. Each should have (her, their) own tennis shoes.
7. All of the children lost (his, their) hats in the wind.
8. A person should have (his, their) teeth examined and cleaned regularly.
9. If one is to be well informed, (he, they) must keep (himself, themselves) supplied with the best periodicals.
10. Either child could feed (itself, themselves) if it were allowed to.
11. One of them (stay, stays) in (his, their) place, but another, who is not here now, seldom (do, does).
12. Each flower and each bud (seem, seems) to know (its, their) caretaker.

Choose the accepted word for standard English from the parentheses in the following sentences:

1. I know (there's, there are) others who will come.
2. James, as well as his brother, (deserve, deserves) some attention.
3. A famous collection of paintings (has, have) been presented to our museum.



4. There (is, are) plenty of reasons for going.
5. Neither of the criminals (is, are) to be pardoned.
6. Your dog is one of those that (is, are) always yapping at cars.
7. I should think that you, who (is, are) in office, would improve conditions.
8. Either the farm or the animals on it (was, were) to be sold.
9. Each of those windows (was, were) broken by hailstones.
10. Another of the Johnson boys (has, have) become ill.
11. The unpleasant part of examinations (is, are) the preparation for them.
12. Playing with blocks (is, are) his principal diversion.
13. Behind that wall (is, are) tulips in bloom.
14. Congress (has, have) already passed the bill.
15. Mr. Brown with his entire family (has, have) gone for the day.
16. Not one of the six brothers (want, wants) to desert the cause.
17. I, who (is, am) the guardian of the child, will take her.
18. A number of failures (has, have) been reported at the office.
19. Many a person (has, have) regretted his failure to study.
20. The number of houses that are for sale (is, are) very small.

Choose the accepted word for standard English from the parentheses in the following sentences:

1. Neither player knows (his, their) duties on this play.
2. Anyone may leave (his, their) application for the position, but (he, they) will not know the result for a month.
3. Only a few persons perform (his, their) duties conscientiously.
4. (Do, Does) either of the boys carry out (his, their) part?
5. Tree after tree (was, were) cut down.
6. (Is, Are) either one of the houses worth (its, their) price?
7. This is one of the houses that (is, are) for sale, but it will not be sold soon.
8. (Was, Were) Harry or Jack here today?
9. Each of the four grades of coal (was, were) tested for (its, their) potential heat.
10. This is the one of the lots that (was, were) sold.
11. (Was, Were) each of the bundles wrapped carefully?
12. One or the other of us (is, are) to be dismissed.

## ADJECTIVES AND ADVERBS

→ *continued drill from CHAPTER 9, pages 222-232*

When an adverb precedes a predicate adjective as the modifier of the adjective, the adverb should not be assumed to be the predicate adjective.

I was *nearly* (not *near*) dead from the heat.

You are *really* (or *very*) (not *real*) strong.

OR: You *really* are strong.

Always examine the function of the word in question. If the word is to modify an adjective, a verb, or an adverb, you must choose the adverbial form. If it is to modify a noun, either directly or as a predicate adjective, select the adjective form. Remember that *some* is an adjective; *somewhat* is an adverb. *Most* is an adjective when it modifies a noun; *almost* is usually an adverb, as in *He is almost right*. Here it modifies the adjective *right*.

Choose the accepted word for standard English from the parentheses in the following sentences:

1. This car is (some, somewhat) larger than ours.
2. There is (some, somewhat) improvement today.
3. Yes, he is (some, somewhat) improved.
4. We are (most, almost) there.
5. I believe (most, almost) all of his stories.
6. We had (most, almost) forgotten to stop to eat.
7. Your behavior is (different, differently) today.
8. He behaves (different, differently) when the doctor is present.
9. She was posed (different, differently) by the artist today.
10. That race was (real, really) close.
11. You look (real, really) beautiful with the help of that dress.
12. The road is not (near, nearly) completed.
13. The station is (near, nearly) the end of the line.
14. The terminal is (near, nearly) at the end of civilization.



If the comparative or the superlative degree of an adverb is called for, be careful not to use the adjectival form.

I can solve the problem *most easily* (not *easiest*).

He writes *more legibly* (not *more legible*) than I do.

#### ADJECTIVES WITH VERBS LIKE seem, appear, and look

Such verbs as *seem*, *appear*, *taste*, *sound*, *grow*, *become*, and *look* have the meaning of *is*, perhaps in addition to an entirely different meaning at other times. If the meaning is that of *is*, these verbs are to be followed by predicate adjectives rather than by adverbs.

She acts (looks, seems) *sweet*.

The orange tastes *sweet*.

The music sounds *loud*.

Choose the accepted word for standard English from the parentheses in the following sentences:

1. He seems (strong, strongly) enough for the work.
2. She looked (angry, angrily) in class today.
3. She looked at me (angry, angrily).
4. He appears to be (bright, brightly) and (cheerful, cheerfully) this morning.
5. She acted (haughty, haughtily) when she paid her fine.
6. She felt (sad, sadly) at your departure.
7. I felt the texture of the cloth (careful, carefully).
8. She looks (sweet, sweetly) in that picture.
9. He seems (weak, weakly) today.
10. He can lift the box (easier, more easily) than I can.
11. We walk (easier, more easily) uphill than down the grade.
12. She seems (sweet, sweetly) and she acts (charming, charmingly) in company; but she behaves rather (bad, badly) at home.
13. He is a (real, very) good speaker.
14. Let's do (different, differently) in this performance.
15. If the golf swing seems (easy, easily) to you, you may be able to swing (easy, easily) and (smooth, smoothly).

good—well, bad—ill

In the previous lesson you used the verb *tastes* with the meaning of *is*.

THUS: That pie tastes *good*.

BUT: I tasted the pie *well* (carefully) in order to find out what was in it.

Remember that *good* is generally an adjective. *Well* is the adverb corresponding to it. A verb that contains action and takes a modifier is to be followed by *well*.

THUS: I did *well* (not *good*) in that test.

The word *well* is an adjective, however, when it is applied to the state of one's health.

I am *well* today, thank you.

You look *well* today.

BUT: The proposition looks *good* to me.

POOR USAGE: She looks *poorly* today.

POOR USAGE: "How are you?" "*Nicely*, thank you."

The word *bad* may be used to express unsatisfactory state of health, but the word lowers the tone and style of expression.

ACCEPTED USAGE: He looked *bad* when I saw him.

BETTER: He looked *ill*.

OR: He didn't look *well*.

The word *bad* may be used to express one's feelings also.

THUS: I feel *bad* about his illness.

BETTER: I am worried by his illness.

Although *well* is the adjective to be used in regard to one's health, *good* is frequently used when one's spirits or feelings are concerned.

I feel *good* today.

The use of either *good* or *well* is defensible in the following sense.



ACCEPTED USAGE: You look *good* in that costume.

ACCEPTED USAGE: You look *good* to me.

ALSO: You look *well* in that costume.

The last usage is justified if the verb *look* is assumed to mean *make an appearance*. The use of *good* renders the sentence less formal and perhaps less satisfactory in style and tone, but it can be justified on the ground that *look* means *seem* or *are*.

MORE VERBS LIKE seem and look

In many cases a verb that ordinarily is a verb of action and is therefore followed by an adverbial modifier carries the meaning of *is* or *seems*, rather than its own full meaning. Such a verb may be followed by a predicate adjective.

That horn *sounds* too *loud*.

The line held *firm*.

BUT: He held *firmly* to the rope.

If a verb is followed by an object and the object by a modifier, the modifier will be an adjective if it indicates the condition of the object more noticeably than it modifies the verb.

Always make your furrows *straight* (so that they are *straight*).

She swept the floor *clean* (so that it was *clean*).

BUT: She swept the floor *furiously*.

Choose the accepted word for standard English from the parentheses in the following sentences:

1. That music sounds (beautiful, beautifully) to me.
2. She sang (beautiful, beautifully) today.
3. Hold the package (tight, tightly) while I tie it.
4. Wipe the windows (clean, cleanly).
5. Hold the banner (erect, erectly).
6. We shall keep you (safe, safely) here.
7. His voice sounded (strange, strangely) over the radio.
8. Work your way (straight, straightly) along that old trail, and rake it (clean, cleanly) as you go.

9. He behaved (strange, strangely) when I met him.
10. She treated me (bad, badly), but she felt (bad, badly) about it afterward.
11. I did the work as (good, well) as I could do it.
12. She says she is feeling fairly (good, well), but she doesn't seem as (good, well) as she was yesterday.

## DOUBLE NEGATIVES

→ continued drill from CHAPTER 9, page 229

Avoid the double negative, two negatives in one sentence.

AVOID: There *wasn't no* one there.

RIGHT: There *wasn't anyone* there.

OR: There was *no* one there.

AVOID: You *can't scarcely* reach home before the rain.

RIGHT: You *can scarcely* reach home.

AVOID: She *can't barely* get up the steps.

RIGHT: She *can barely* get up the steps.

RIGHT: I can *hardly* lift the basket.

The adverb *only* is sometimes misused with the adverb *not*.

AVOID: We haven't *only* one book for both of us.

RIGHT: We *have only* one book.

*But*, as an adverb meaning *only*, is sometimes misused in the same manner. It is used with *not*, forming a double negative.

AVOID: I haven't *but* this one bit of jewelry.

RIGHT: I *have but* this one bit of jewelry.

You may sometimes find a negative combined with a word having a negative prefix, in order to give a qualified meaning or some special emphasis to a meaning.

I believe I am *not* entirely *unqualified* for the position.

He is a person *not unknown* here.

Choose the accepted word for standard English from the parentheses in the following sentences:



1. Last year I (could, couldn't) scarcely reach your chin.
2. He (hasn't never, has never) been here.
3. The money can't be found (nowhere, anywhere).
4. I don't wear this costume (only, except) on special occasions.
5. You men can't beat us (nohow, anyhow).
6. We (have, haven't) but two minutes to reach the place.
7. We (had, hadn't) barely reached there when we had to return.
8. I (can, can't) hardly see you from here.

#### MAKING THE ADVERB MODIFY THE CORRECT WORD

After you have chosen the accepted adverb, you must be sure that it modifies the word it is intended for.

WRONG MEANING: I *only* know what you told me.

BETTER: I know *only* what you told me.

Note the difference in meaning that is made in the following sentences by changing the position of *only*.

MODIFYING THE VERB:

I *only* mowed the grass; I did not *rake* it.

MODIFYING THE OBJECT:

I mowed *only* the front lawn, not the *rear* one.

MODIFYING THE SUBJECT:

*Only* I mowed the lawn; *Bob* did not help me.

#### WORDS OCCASIONALLY MISPLACED

Other words are also misplaced occasionally.

ILLOGICAL: I had *almost read* all of the book before I fell asleep.

LOGICAL: I had read *almost all* of the book before I fell asleep.

ILLOGICAL: She *never expects* to see him again.

LOGICAL: She expects *never to see* him again.

BETTER: She *doesn't expect ever to see* him again.

OR: She *doesn't expect to see* him again.

ILLOGICAL: All boys are *not as bad* as he.

LOGICAL: *Not all* boys are as bad as he.

Change the misplaced modifiers in the following sentences so as to make each statement logical:

1. I nearly drank a quart of milk at breakfast.
2. He only likes music that is loud and fast.
3. This contractor has practically built every house on our street.
4. I only work in my garden during the evening hours, but I had almost planted all of my vegetables before you had begun your planting.
5. I never expect to go there again.
6. George hardly gets a dollar a year for spending money, and he is only allowed to use it for collection at Sunday school.
7. The good weather scarcely lasted a week, and we never expect to have such rain again as that which followed the sunny week.
8. All problems are not as difficult as this one.
9. Every person cannot be as bright as you.
10. We are only open on holidays.

## POSSESSIVES

→ continued drill from CHAPTER 10, pages 243-254

If you follow the simple formula for the spelling of possessives, the frequent troubles that arise from this problem are easy to solve. Since the possessive is formed by adding the apostrophe and generally *s* to the nominative, you should spell out the nominative completely before adding the apostrophe and the *s*. If the possessive plural is to be formed, spell the nominative plural carefully. If that plural ends in *s*, as it generally does, only the apostrophe is added.

We sell boys' hats.

The adding of the second *s* would add a syllable pronounced with the sound of *z*. Since you never mispronounce the word in that way, you need never misspell it.

## EXAMPLES:

a boy	—a boy's hat	—the two boys	—the two boys' hats
woman	—woman's	—women	—women's
man	—man's	—men	—men's
child	—child's	—children	—children's



WORDS THAT END IN S

Careful spelling is necessary in both the singular and plural of words that end in *s*.

James; James's hat; the two Jameses; the two Jameses' kingdoms.

Don't spell the possessive singular of *James* thus: *Jame's hat*; or the nominative plural thus: *The Jamess*. In the last form the added *s* would leave the pronunciation as it is in the nominative singular. The vowel *e* is necessary to make the extra syllable. Since you seldom mispronounce these forms, you can avoid misspelling by sounding them carefully as you spell.

Mr. Wells; Mrs. Wells's car; the Wellses; the Wellses' car.  
Robert Burns; Burns's poems.

In the singular of nouns that end in *s*, if the addition of the extra *s* makes pronunciation difficult, add only the apostrophe.

Pericles; Pericles' wife.

Gracious! For gracious' sake!

This omission of the *s* is usual only with words of more than one syllable.

Add whatever is needed to complete the words that have blanks following them. (*Do not write in this book.*)

1. Children\_\_\_ and women\_\_\_ garments are now on sale.
2. Miss Burney\_\_\_ home was damaged by lightning, but the Anderson\_\_\_ home beside it was unharmed.
3. A goose\_\_\_ feathers are softer than a turkey\_\_\_.
4. Mrs. Ross\_\_\_ garden is next to Mrs. Archimedes\_\_\_.
5. All men\_\_\_ and boys\_\_\_ games will be played on the large field.

## JOINT OWNERSHIP

When joint ownership is to be expressed, only the possessive nearest the thing possessed takes an apostrophe.

Ann, Mae, and Jane's father (one father).

Ann's and Mae's fathers (two fathers).

USING PHRASES WITH of TO SHOW POSSESSION

With inanimate objects, the preposition *of*, instead of the possessive case, is generally employed to show possession. There is, however, a greater tendency today to use the possessive unless the sound is unrhythmical.

The roof of the house (not the *house's roof*) is leaky.

In personifications (the attributing of life to inanimate objects) the principle stated above is naturally disregarded.

In Liberty's cause; Mother Earth's breast; the Storm's angry tones; my Heart's own.

Exceptions to the rule are made also in certain expressions of time and measure.

A week's delay; a mile's expanse of meadow; a yard's length of ribbon; a moment's rest.

In constructions that call for *of* to indicate *possession by a person*, the apostrophe, also, is sometimes used.

That horse *of Jane's* is easy to ride.

An old friend *of Henry's* has returned.

For the sake of clearness, it is sometimes advisable to change an ordinarily legitimate possessive noun into a prepositional phrase.

UNCLEAR:

I rescued your kitten from one of your *neighbor's* dogs.

CLEAR: . . . from one of the dogs *of your neighbor*.

UNCLEAR:

Perched on the back of one of the *lady's* hats is a large dragonfly.

CLEAR: On the back of one of the hats *belonging to the lady* . . .

Make the necessary changes in possessives or plurals in the following sentences:



1. We almost struck one of the farmer's dogs.
2. One of the house's windows was broken.
3. Paul's and John's party is to be held tonight.
4. The glass's rim was repaired in a minute's time.
5. The lightning's fiery dagger struck the house's chimney.
6. Field mice's nests are often destroyed by the plowman.
7. The James's are newcomers here.
8. Lady's and men's games will be played in different rooms.
9. That house of Mr. Brown burned down.
10. The Henries don't live here any longer.
11. Charle's bicycle was found over at the Johnsons' place.
12. Demosthenes's orations are among the finest ever delivered.
13. We have a special on womens' and miss's suits today.
14. Mr. Hendersons' secretary is ill.
15. Mary's and Alice's mother is coming with them.
16. Animal's faces often express definite moods.
17. The street's condition is very unsatisfactory.
18. The monkey's cages are always surrounded by children.
19. Childrens' toys are lying all over the parlor's carpet.
20. Sam's and Henry's trip into the country was a disappointment.

#### POSSESSIVE FORMS OF PERSONAL PRONOUNS

The personal pronouns (*I, you, he, she, it*) do not take an apostrophe to indicate the possessive case. Remember that, unlike nouns, they have special possessive forms (*my* or *mine, your* or *yours, his, her* or *hers, its*).

AVOID: *her's, his', it's* (*It's* means *it is*.)

The possessive plurals, also, being special forms, need no apostrophes to distinguish them.

Our, ours; your, yours; their, theirs.

NOT: *our's, ours', your's, yours', theirs', their's*.

#### POSSESSIVE FORMS OF OTHER PRONOUNS

Other pronouns (not personal) use the apostrophe, thus:

the other—the other's hat	the others—the others' hats
this one—this one's hat	the little ones—the little ones' hats.

A person may reason that *oneself* is possessive. It is, however, objective: seeing *oneself*, or *himself*, as others do.

Make necessary changes in the possessives or contractions in the following sentences:

1. This book is our's, not their's; its not to go to them.
2. Ones good character is his' greatest asset.
3. She does not consider anothers welfare to be any concern of her's.
4. The spring will lose it's glow; its to our interest to make the most of its fine days.
5. There's no use in arguing. The toy is not your's; its their's.

#### CONTRACTIONS

Do not confuse contractions with possessives.

*You're* (you are) losing *your* shyness.

*There's* (there is) no need for you to give your bike to them.

*Theirs* is still good.

*They're* (they are) going now. *There* was no more food.

*It's* (it is) unfair to expect a dog to make *its* living.

Choose the correct expression from the parentheses in the following sentences:

1. When (there, they're) was no sunshine, (you're, your) flowers lasted longer.
2. If (theirs, there's) need of rain, use the hose.
3. I hope (your, you're) planning to come again soon.
4. If (its, it's) doubtful, (well, we'll) come to your place.
5. The Krausses will be late if (their, there, they're) not careful.
6. I believe that car is (there's, theirs, their's).

Choose the correct expression from the parentheses in the following sentences:

1. The (boss's, bosses) chair is out of (its, it's) place.
2. During the (men's, mens') party yesterday, the (Jones's, Joneses) called for quiet.
3. The (Jones's, Joneses, Joneses') house is too close.



4. When (theirs, there's) trouble with neighbors, (their, they're) both likely to be wrong.
5. (Brown, Brown's) and Johnson's garage was destroyed by fire.
6. The (chair's cover, cover of the chair) was soiled by (your, you're) dusty clothes.
7. If (your, you're) going to be careless, all (boy's, boys') parties will have to be held in the basement.
8. We spent a (week, week's) vacation at the (Thomas's, Thomases') cottage.
9. The (oxen's, oxens') role in the settling of the West was a big one.
10. The (Jacksons, Jackson's) drove oxen instead of (horses, horses').

QUOTATION MARKS

→ *continued drill from CHAPTER 11, pages 265-275*

You set off the exact words of a speaker by means of quotation marks, and you use commas to set off the controlling words, such as *he said*, from the speech unless the speech is a question or an exclamation. In such cases, the question mark or exclamation point is used.

Capitalize the first word of such a speech whether it begins the sentence or not.

"If the car doesn't start," advised Father, "you'll have to push it."

"Wouldn't it be easier to walk?" asked Charley; "we don't want to push the car all the way."

Note in the second sentence that *asked* is not capitalized, even though it follows a question mark. Note also the semicolon before *we*. The two parts of the speech are independent clauses. Capitalize new sentences inside a speech, but not the *he said* construction.

"Where is the key? The door is locked," exclaimed the boy.

You also put in quotation marks titles of poems, chapters of books, short stories, essays, and articles. The names of trains, paintings, sculpture, and of songs and short musical selections are likewise put in quotation marks.

Use single quotation marks to enclose a quotation or a title within a quotation.

"He said, 'I'll be there tomorrow,'" remarked the lawyer.

"We'll travel by the 'Twentieth Century Limited,'" said Jim.

Periods and commas are generally placed inside the quotation marks, but other necessary marks of punctuation are placed outside if they belong there.

"Have you seen the painting 'The Spirit of '76'?" asked Marion.

Who wrote the line, "I wandered lonely as a cloud"?

Punctuate and capitalize where necessary in the following sentences:

1. The sentry called out they are coming
2. Come back! ordered the policeman do you want to be killed
3. The officer yelled shoot anyone who calls out we'll surrender!
4. Who has a book with the poem Enoch Arden in it inquired Martha
5. How many have read Evangeline she continued
6. What is the source of the quotation beginning, ask me no more
7. Call out the guards ring for reinforcements ordered the commandant we are surrounded
8. A voice replied we'll be on our way at once hold them off till we arrive.
9. how many are coming we need thousands continued the first voice this is a major attack.
10. repeat these words after me said the instructor the perimeter of a figure is the distance around it

#### CAPITAL LETTERS

→ *continued drill from* CHAPTER 11, *pages* 265-275

Capitalize the proper names in the following sentences:

1. On tuesday, june 10, dr. johnson will bring two other doctors from sunshine hospital to study professor bronson's condition.
2. The bayview high school offers such courses as typewriting and cooking in addition to the college preparatory courses like english, algebra, french, chemistry, and latin.



3. Last spring we had rain every saturday when uncle fred wanted to play golf.
4. All of my uncles work hard at the riverside country club on saturday afternoons and all day on labor day.
5. The national bank building is an office building.
6. The pacific ocean is the largest of the oceans, and the mediterranean sea is the largest sea.
7. Several small seas, the aral, for example, are not so large as lake superior or lake michigan.
8. If you had grown up with father, you'd know the bible well. My mother had to know the stories, just as we did, from genesis to revelation.
9. My uncles are not at all strict with my cousins, even though grandma often rebukes them for laxity.
10. broad street, in copper city, is wider than avenues in some cities.

## VERBS

→ *continued drill from* CHAPTER 12, *pages* 286–294

Since you cannot reason out the habits of verbs as you can the principles of punctuation and grammar, you must practice the accepted forms repeatedly to keep the sound of the standard verbs in mind. Modifiers that express the element of time as it changes with the different tenses should be repeated with the verb, and direct objects should be carried along in difficult cases to fix the standard verb in mind.

**lie—lay**

You should be able to sing in your sleep these forms of the most troublesome verb of all.

*I am lying down now.*

*Yesterday I lay down.*

*Each day I lie down.*

*I have often lain down.*

The easier verb, to *lay* something down, must not be allowed to creep into such sentences as those above.

*I am laying the pen down.*

*Yesterday I laid it down.*

*Each day I lay it down.*

*I have often laid it down.*

The verbs in the second set of sentences on the preceding page are transitive; they take objects.

Following the pattern of these two groups, make sentences with *sitting, sit, sat, sat; setting, set, set, set; rising, rise, rose, risen*; and *raising, raise, raised, raised*. Repeat these until you have them fixed in your mind.

Choose the accepted verb for standard English from the parentheses in the following sentences:

1. Since the price of food is (raising, rising), we shall (raise, rise) our own vegetables.
2. Let us (sit, set) here while the children (sit, set) chairs for us in the back yard.
3. They (lay, laid) their tools aside and (lay, laid) down to rest.
4. The cat will now go and (lie, lay) down where he has always (laid, lain) during the hot hours of the day.
5. He (sat, set) there in his chair without (rising, raising) a hand to help me.
6. The pencil is certainly (lying, laying) where it always (lies, lays).
7. The temperature had (raised, risen) so much that we decided to (sit, set) in the shade.
8. The dog (lay, laid) there for an hour without (raising, rising).
9. We always (sit, set) and talk while the children (lie, lay) asleep.
10. Whenever her temperature has (raised, risen), she has (lain, laid) still.

let—leave

You will not say, "Leave us go." The verbs *let* and *leave*, however, have usages that are dangerously near each other. A baseball coach, a college graduate, was heard to say: "Don't *leave* the ball *lay* uncovered in your glove when the runner slides in. He may kick it out of your hand." Look carefully at the following sentences:

Don't *leave* the door *open* (when you go out).

Don't *let* the door *stand open*.

*Leave* your wet *shoes* outside.



*Let your shoes dry outside on the porch.*

*Leave us.*

*Leave us here alone.*

*Let me alone (let me be alone here).*

**accept—except**

People should not confuse *accept* and *except*. The meaning of the verb *except* is similar to that of the preposition *except*, whereas *accept* has an entirely different meaning.

PREPOSITION: Everyone *except him* (without him) is here.

VERB: If we *except* (omit, leave out) *him*, there is no one I mistrust.

*Accept means to receive.*

*He accepted the money.*

*I'll accept your offer.*

**affect—effect**

Another dangerous pair, *affect* and *effect*, will give little trouble if we get the easy one, *affect*, out of the way first. It means *to influence*.

The wet *weather affects* the paint of the car. It *affected* my cold also.

The verb *effect* is stronger, indicating a complete change.

The doctor's treatment *effected* a complete cure.

I hope that my arguments will *effect* a change in your opinion.

*Effect* is generally a noun and *affect*, a verb. (*The effect was good.*)

**teach—learn**

The old pair *teach* and *learn* need a bit of attention. Don't use *learn* for *teach*.

Bitter experience is all that *will teach* (not *learn*) you anything.

may—can, might—could

Use *may* for permission and probability; *can*, for ability.

"*May I go out now, Mother?*" "*Yes, you may go.*"

Mother said that I *might go* if I *could get* my work *done* in time."

PROBABILITY: Helen's late, but she *may be* here at any minute now. She *might have been* here long ago if you hadn't frightened her.

Choose the accepted verb for standard English from the parentheses in the following sentences:

1. There! Perhaps that will (learn, teach) you a lesson, in being careful as you cross the street.
2. You (may, can) participate in the meet tomorrow if you (may, can) qualify today.
3. (Let, Leave) the window open, and (let, leave) the breeze blow in.
4. This high, dry atmosphere has a good (affect, effect) on his health; but it does not (affect, effect) his sullen disposition.
5. We can (accept, except) no goods (accept, except) the best, for our standards are high.
6. (Let, Leave) the child play in peace, and (let, leave) his toys alone.
7. Your statement (affects, effects) me tremendously, but it (can, may) scarcely (affect, effect) a change in my voting.
8. The instructor said that we (could, might) go now, but he (could, might) be offended if we do.
9. (Let, Leave) us, and (let, leave) the door open.
10. I promised that you (could, might) sleep outside, but I repeat that the experience (can, may) (learn, teach) you to appreciate screens and a bed.
11. Benson's oration (affected, effected) a complete reversal of opinion among the younger persons, and it (affected, effected) me somewhat.
12. The criminal (can, may) have been here. He (could, might) have caused trouble on account of your carelessness.



Use the accepted form of the verb in the parentheses in the following sentences:

1. You should have (lie) down for a long rest.
2. I couldn't have (rise) to the occasion as I did if I hadn't (sit) down a while first.
3. An hour ago I (set) the fudge out to cool, and it has been (sit) there for two hours.
4. When you were mentioned, the color (rise) to her cheeks.
5. Meanwhile she (sit) there saying nothing.
6. During all of the loud talk the cat (lie) there asleep.
7. It has been (lie) there all afternoon.
8. I should have (raise) the shades to let the sunlight wake him up.
9. Mother soon (lay) her sewing aside and (set) the table for dinner.
10. Her needle has (lie) there idle since then.

Choose the accepted verb for standard English from the parentheses in the following sentences:

1. Will you (accept, except) this token of my esteem?
2. Yes, I'll accept anything, you (accepted, excepted).
3. Perhaps a little rebuff will (learn, teach) you to be less forward.
4. He (left, let) me have some samples of cloth, but I carelessly (left, let) them out in the rain.
5. I didn't care for any of them (accept, except) the plain white anyhow.
6. Are the children (laying, lying) out there now?
7. No, they have (raised, risen) and (sat, set) up, looking around for what is to come.
8. Your bad behavior has (affected, effected) me deeply.
9. Perhaps a little treatment will (affect, effect) a change in your conduct.
10. While I was out working, you (laid, lay) on the divan.
11. You shouldn't (leave, let) your boy (lay, lie) around idle so much.
12. Yes, I (leave, let) him do as he likes. I shouldn't have (left, let) him to his own devices so often.

## PRINCIPAL PARTS

→ continued drill from CHAPTER 13, pages 309–322

With certain verbs (*break, broke, broken*) you have only one danger spot.

I *have broken* (not *broke*) my nail.

*Shake, shook, shaken; take, took, taken; steal, stole, stolen; weave, wove, woven; speak, spoke, spoken; give, gave, given; wear, wore, worn; and tear, tore, torn* likewise present only the one difficulty.

I *could have given* (not *gave*) you help.

He *shouldn't have spoken* (not *spoke*) so suddenly.

They *have seldom taken* (not *took*) their overcoats.

I *was shaken* (not *shook*) badly in the accident.

With *show*, you have no difficulty, either of two forms being accepted usage.

I *have shown* (or *showed*) you this picture before.

The verb *throw, threw, thrown* is dangerous in both past forms as are *blow, grow, and know*.

I *threw* (not *throwed*) him out—at first base.

I *have often thrown* (not *throwed* or *threw*) him out.

With the forms of *choose* and *lose*, you must watch the spelling.

They *are choosing* partners.

They always *choose* their friends.

Yesterday she *chose* me.

I *hadn't been chosen* before.

*Lose* has a different spelling for the corresponding sound in *choose* and also has different past forms.

I *am losing* money every minute.

Each hour I *lose* too much of it.

Yesterday I *lost* a dollar.

I *have often lost* money here.



Watch the spelling of this one in contrast to *lose*:

I *am loosening* (or better, *loosening*) the rope.

Each hour I *loose* (*loosen*) it.

Yesterday I *loosed* (*loosened*) it.

I *have* often *loosed* (*loosened*) it.

Choose the verb for standard English from the parentheses in the following sentences:

1. The words were (spoke, spoken) very gently.
2. Our friendship was (broke, broken) off.
3. This spider's web was (wove, woven) last night.
4. You were (chose, chosen) by a large majority.
5. They might as well have (chose, chosen) a different victim.
6. I suppose they have (laid, lain) awake at night (laying, lying) plans to scare me.
7. Their hopes (raised, rose) when I was (taken, took) by surprise.
8. The look of triumph (forsaked, forsook) their faces a moment later.
9. I suppose they are (setting, sitting) out on an expedition up the river now.
10. They could have (laid, lain) down here. I would have (let, left) them (lie, lay) on our beach all day if they had been good to me.

There is no group of similar verbs to help you with *go*, *went*, *gone*; *do*, *did*, *done*; *see*, *saw*, *seen*; *eat*, *ate*, *eaten*; and *come*, *came*, *come*.

The danger with the first one is that you may say, "I *should have went*." With the second, guard against "I *done* it"; with the next, against both "I *seen* him" and "I *haven't saw* him"; and with the next, against "I *shouldn't have ate* so much." For the past tense of *eat*, use the pronunciation *ate*, not *et*.

Choose the accepted verb for standard English from the parentheses in the following sentences:

1. You (saw, seen) my difficulty, but you (did, done) nothing about it.
2. Well, you shouldn't have (gone, went) out alone.

3. You shouldn't have (ate, eaten) those green apples.
4. Mother shouldn't have (left, let) them on the table.
5. They should have been (threw, thrown, throwed) on the floor.
6. Your cat (sat, set) out there howling all night until you (came, come) home.
7. That's nothing. You have (sang, sung) worse than that.
8. I never (did, done) anything to harm you.
9. At least you haven't (saw, seen) me do it.
10. (Let, Leave) your tongue rest for a while now, and (let, leave) the door open to the fresh air when you (let, leave).
11. Who (threw, throwed) these papers out here?
12. Whoever did it (choosed, chose) the worst place for such a job, for everyone comes in this way.
13. Things just aren't (throwed, thrown, threw) around here in that manner.
14. I should have (shaken, shook) my finger at him.
15. No, that would have (taken, took) the heart out of him.
16. I (loosed, lost) my courage when I was (choosed, chosen, chose) for a part in the play.

The group *swim, swam, swum*; *ring, rang (or rung), rung*; *drink, drank, drunk*; *sink, sank (or sunk), sunk*; *begin, began, begun*—all are dangerous in the two past tense forms, just as *run, ran, run* is. *Swing* differs in the second form: *swing, swung, swung*.

Keep the sound and the rhythm the same in the following sentences, using in both blanks the accepted form of the verb indicated. (*Do not write in this book.*)

1. I . . . (drink) more after that hard game than I had ever . . . before.
2. I . . . (swim) all the way across yesterday. I had never . . . so far before.
3. The school bell . . . (ring) louder when I was sneaking off to fish than it had . . . within the memory of man.
4. I . . . (begin) to become frightened before the fish had . . . to bite.



5. My heart . . . (sink) within me, for the bobber had . . . from sight.
6. I . . . (run) back faster than I had . . . for a long while.

Choose the accepted verb for standard English from the parentheses in the following sentences:

1. The boys had (began, begun) to play before the bell rang.
2. The big ones (swang, swung) me out over the water and (threw, throwed) me in, but I (swam, swum) back and laughed at them.
3. I should have (ran, run) away when they (began, begun) to tease me.
4. I went home and (drank, drunk) a lemonade.
5. I (began, begun) to feel sorry for myself later.
6. I soon (came, come) out into the open.
7. The telephone must have (rang, rung) for an hour before I awoke.
8. I (ran, run) downstairs just in time to lose the call.
9. I think they (saw, seen) you (sitting, setting) there alone.
10. They (did, done) nothing of the kind.
11. You should have (gone, went) and (saw, seen) for yourself.
12. I would have (chose, chosen) another time if I had (knowed, known, knew) of your plans.
13. The news (came, come) only an hour ago.
14. Hurry! We're (loosing, losing) time (laying, lying) around here idle.
15. You could have (threw, thrown) some supplies to us or (taken, took) some along.
16. The whole plan was carefully (sat, set) up by the ringleader, and a net was carefully (wove, woven) round us.
17. All forces of good should have (raised, risen) together against them.
18. The evil should have been (tore, torn) out by the roots.
19. The book has (laid, lain) there, gathering dust. We shouldn't have (left, let) it so long.
20. For weeks the enemy (laid, lay) in hiding.

## VERBS: SPECIAL PROBLEMS

→ *continued drill from* CHAPTER 14, *pages* 329–337

## TENSE

You need scarcely remember rules about what tense must follow what tense to express a certain meaning. You can feel whether the intended meaning is expressed or not.

Jack *was* glad *to see* the boys.

After a past time, a present infinitive (if an infinitive is employed) usually follows (as above), even though you find the verb of a main clause in the past time followed by a past time in the subordinate clause (Note the following sentences.)

John *realized* that the boys *were* at home.

Jack *saw* that the team *had been* defeated.

In the following sentence, you have two levels of time, one expressing an action prior to that of the main verb. You therefore use a past infinitive.

I *am* glad *to have met* you.

Sometimes you have a verb in the present tense following one in the past if it expresses something that is still true.

To what party *did you say* he *belongs*?

Choose the accepted verb for standard English from the parentheses in the following sentences:

1. What did the operator say the club's number (is, was)?
2. My uncle wrote that he (bought, had bought) a pony for me.
3. I had planned to (be, have been) there earlier.
4. What did the officer say (is, was) the best route?
5. We thought that you (taught, had taught) for some time.
6. We picked all of the plums that (ripened, had ripened).
7. Why did you pay that bill? There was no need for you to (do, have done) it.
8. What did you tell me (is, was) the name of the town?



shall—will, should—would

The usage of *shall* and *will*, *should* and *would* has never been uniform in English. Today in informal usage you will find *will* in all persons, as in *I, you, he, she, we, they will go*.

In formal English, however, use *shall* and *should* with the first person (*I* and *we*) to express ordinary future action. Use *will* and *would* with *I* and *we* to express determination or an emphatic promise.

*I shall be glad to help you.*

*We shall probably go at seven.*

*I will never vote for that candidate!*

*We will not support him or his party.*

*I should like to try out your tennis racket some time.*

*We should be pleased to have you come again if you can.*

*I (we) would never approve such an unfair plan.*

There is no real difficulty with these forms. You need to be careful only to use *shall* with *I* and *we* for ordinary action, and if the sound is too formal to suit the occasion, you may use *will*.

The usage is reversed with the second person (*you*) and the third (*he, she, it, they, the boy, the house*). Here you have no trouble at all except to use *shall* for determination.

*He shall not harm you!*

*The boys shall not play here any more.*

For ordinary future action, however, use *will* with the second person (*you*) and the third (*he, she, it, they, the girl, the rose*).

*They will not appreciate your order.*

*You will have no trouble, I believe.*

*Miss Jones will now sing.*

*He will be coming soon.*

Choose the more formal verb from the parentheses in the following sentences:

1. I suppose that we (shall, will) lose him soon.
2. No! I (shall, will) not give up my rights! You (shall, will) yield!
3. We (should, would) like to visit you soon.
4. We (shall, will) meet again, I hope.
5. I (should, would) like to take the car on trial.
6. Never fear! I (shall, will) not fail!
7. They (shall, will) never conquer this land!
8. I (should, would) prefer to have iced tea.
9. Where (shall, will) we go now?
10. We must win, and we (shall, will) win!

To express a sense of obligation, somewhat weaker than the meaning of *ought*, *should* is used with all pronouns, with all persons, first, second, and third.

*I should have known you.*

*You should have tried harder.*

*The cat should have stayed inside.*

*Would* is used with all pronouns—in all persons, first, second, or third—to express repeated, habitual action.

*The dog would always be waiting for me at the corner.*

*We would always be at home when Father arrived.*

*You would generally hold out your little hand when he approached.*

Here is a less easy but important use of *should*. To express a condition by means of *if*, *should* is employed with all pronouns.

*If he should find you here, he would be angry.*

*If you should get cold, come inside.*

*If I should happen to get hungry, I shall visit you.*

However, *would* is used to express a kind of future action dependent upon a condition. The *would* expresses willingness or a promise.

*If he would only come on time once, we would help him.*



## SUBJUNCTIVE MOOD

You are now approaching the *subjunctive mood*, a subject that is often considered difficult for pupils below the college level. The important use is, fortunately, easy.

If he *were* (not *was*) younger, he would not have to work.

The supposition in the clause introduced by *if* is *contrary to fact*. For such statements, *were* is used with all pronouns (in all persons), instead of *was*.

If I *were* there, you would not be afraid.

If we *were* together, you would not be afraid.

If you *were* here, I should not be afraid.

If Henry *were* older, he would know better.

The sound of *were* is easy to become accustomed to in statements contrary to fact, just as *should* will soon sound right to you in conditional clauses that begin with *if*.

Use the correct or more formal word from the parentheses in the following sentences:

1. I (shall, will) try to go with you.
2. I want a promise. (Shall, Will) you go or not?
3. No, I (shall, will) not.
4. We (should, would) like to have you come and admire our new home.
5. Perhaps they (should, would) come if you (should, would) not talk so much about it.
6. It (should, would) not be necessary for them to see it after all of your boasting about it.
7. We (should, would) not bore people with long talk.
8. If they (should, would) happen to come in, however, you (shall, will) have an opportunity to show the house.
9. If you (should, would) come near in your travels, stop to see us.
10. If I (was, were) older, I'd come alone.
11. They (shall, will) never break through our line!
12. You (should, would) not have injured the creature.
13. I asked him if he (should, would) cash my check.

14. If he (was, were) your brother, you would not think that his annoying habits are so humorous.
15. Last summer we (should, would) lie on the beach for an hour and then swim for a minute.
16. I wouldn't have voted for you if I had known that you would (be, have been) so worried about making an acceptance speech.
17. What did you say, Mr. Governor, that your policy (is, was) toward the proposed improvements?
18. There was no justification for him to (strike, have struck) you.

### CONJUGATION OF VERBS

The memorizing of *declensions* (changes in the form) of *pronouns* and *conjugation* (changes in the form) of *verbs* has gone out of fashion as being largely unnecessary. You should, however, at least have a table of the changes of *mood*, *tense*, and *voice* of verbs so that you may look it over as a road map to see where you are going.

The names applied to the different forms to identify them are in some cases more difficult to remember than the verb forms themselves. Some terms seem to have been invented in order to make life more difficult instead of simpler.

There are three *moods* for a verb. What is mood? Look at the names: *indicative*, *subjunctive*, and *imperative*. There is some sense in the last word. When your boss is *imperative*, he is speaking firmly, giving commands. The *imperative mood* consists of the forms of the verb that are used in an expression of that sort (a command). The *indicative mood* simply *indicates* what is going on. It is used for all ordinary expression. The *subjunctive mood* is used to express a *doubt*, a *wish*, and especially a *statement that is contrary to fact*.

If summer *were* here, we'd swim.

Perhaps the syllable *sub* will enable you to connect the *subjunctive* mood with *sub* in the *subordinate* clause introduced by *if*, above. There is danger in such a statement, however, since subordinate clauses introduced by *when*, *because*, *who*, *which*, etc., are not in the subjunctive mood; nor are all *if* clauses.



All conjugation begins with the *principal parts*, which are so called because all forms are derived from them, in many cases with the assistance of *auxiliary verbs* (helping verbs). You can remember what auxiliary verbs are when you remember the newspaper accounts of the Ladies' Auxiliary of various clubs. They consist of ladies who *help*. They conduct sales and fairs to raise money. The auxiliary verbs in the following sentences are in italic type. They help the main part of the verb. *Will* aids *come* and *has been* aids *caught* in the two sentences below:

They *will* come soon.

The criminal *has been* caught.

The complete verbs are *will come* and *has been caught*. Don't make the mistake of calling only a part of the verb the complete verb.

There are several *tenses* in each mood. What is tense? It means *time*.

Most of the names of different tenses explain themselves: *present* (now), *past*, and *future*. But the so-called *perfect tenses* need interpretation. In this sense, *perfect* means *perfected*, *completed*, *finished*. The *present perfect tense*, therefore, is used to express action that *has been completed up to the present time*.

They *have seen* you here.

The *past perfect tense* expresses action *completed before some past time*.

They *had seen* you before they said so.

The *future perfect tense* expresses action that *will be completed before some future time*.

I hope you *will have improved* somewhat before I return.

I *shall have completed* the work by noon.

The *infinitive* (to walk) is the basic form of the verb.

## RULES OF GRAMMAR

## THE SENTENCE

A sentence is a complete statement of a happening or a condition. The two essentials of a sentence are a subject and a verb, though one or both of these parts may be unexpressed.

→ *For detailed study, see pages 20-28, 435-439*

## SENTENCES

A simple sentence is one that contains only one clause, one combination of subject and verb. The clause must necessarily be an independent one, one that can stand alone.

→ *pages 23, 42-53, 439-441*

A compound sentence is one that contains two or more independent clauses and no dependent clause.

→ *pages 25-26, 70-72, 75-80, 108-109, 442-448*

A complex sentence is one that contains an independent clause, one that can stand alone grammatically, and one or more dependent clauses.

→ *pages 97-107, 126-136, 448-453, 455-456*

A compound-complex sentence is one that has two or more independent clauses that can stand alone grammatically and one or more dependent ones.

→ *page 454*

## PUNCTUATION

Use a period at the end of a sentence that is an ordinary statement, a question mark (?) at the end of a question, and an exclamation point (!) at the end of a strong statement such as a command or an exclamation.

→ *pages 20-21, 25-26, 61, 266-267, 437-438, 442-443, 485*

Use a comma before *and*, *but*, *or*, and *nor* when these joining words connect independent clauses.

→ *pages 26, 71-72, 437, 442*

Use commas to set off words of direct address.

→ *pages 42-43, 65-66, 439-440*

Use commas to separate words or short groups of words in a series.

→ *pages 45-46, 441*



Use commas to set off prepositional phrases (unless they are short), infinitive and participial groups, and dependent clauses that are in unnatural order, preceding the independent clause.

→ pages 47, 49–51, 98–99, 448

Use commas to set off dependent clauses introduced by *for*, *as*, and *since* when they mean *because*, even when such clauses are in natural order.

→ pages 100–101, 133, 448–449

Use commas to set off clauses introduced by *although* and *inasmuch as*, even when they are in natural order.

→ pages 101–102, 452–453

Use a comma to set off a dependent clause introduced by *who*, *whom*, or *which* when the dependent clause is nonrestrictive, that is, when it does not identify or limit the word it modifies, or when the clause merely gives additional information.

→ pages 104–107, 449–451

Use commas to set off an appositive that is not needed to identify the word to which it refers.

→ pages 43–44, 66, 439–440

Use commas to set off parenthetical (loose) expressions.

→ pages 44, 66, 77, 79, 439–440

Use a semicolon (or a period) between independent clauses that are not joined by *and*, *but*, *or*, or *nor*.

→ pages 72, 444

Use a semicolon before *and*, *but*, *or*, and *nor* if there is a comma in one of the independent clauses, especially the first one.

→ pages 75–76, 80, 444, 454

Use a semicolon between independent clauses joined by conjunctive adverbs (*therefore*, *hence*, *consequently*, *however*, *yet*, *nevertheless*, *otherwise*, *moreover*, etc.) and such expressions as *for example* and *that is*.

→ pages 77–80, 93, 445–447

#### POSSESSIVES

Add the apostrophe and *s* to singular nouns, except long ones ending in *s*, to indicate possession. Add only the apostrophe to plural

nouns ending in *s*. Add the apostrophe and *s* to plural nouns not ending in *s*.

→ pages 243–249, 480–481

#### CAPITAL LETTERS

Use capital letters at the beginning of proper names, the names of particular persons, places, or things, and their abbreviations.

→ pages 270–273

Capitalize the pronoun *I* and the interjection *O*.

→ page 271

Use capital letters at the beginning of all important words in titles of books, poems, stories, etc.

→ page 272

Use a capital letter at the beginning of each sentence and all direct quotations.

→ pages 266–268, 485–486

Use a capital letter at the beginning of each line of poetry.

→ page 272

#### AGREEMENT

A verb should agree with its subject in person and number.

→ pages 204–210, 467–470

A pronoun should agree with its antecedent in person and number.

→ pages 210–212, 471–472

#### MODIFIERS

Adjectives are used to modify nouns and pronouns; adverbs, to modify verbs, adjectives, and other adverbs.

→ pages 222–231, 474–477, 479



# SYMBOLS

## FOR CORRECTING THEMES

Some teachers and students prefer the use of easily understood symbols for theme correction. These are placed in the margin of the theme, and the student makes the correction called for. If you use the list below, you will need to be able to use the Index of this book and a dictionary, but most of all your thinking powers. Suppose a sentence in your theme is marked "Awk." That means that the thought is tangled grammatically, or that senseless punctuation or wrong words have been employed, or something else. Do your best to untangle it, rewrite it, and then ask someone whether the idea is clear. Since this book does not have room for all the words you might misspell, use a dictionary if your theme has "Sp" written beside a word. If you need further help in any matter, use the Index of this book. If that fails, try the teacher as a last resort. But—REVISE YOUR OWN THEMES.

<b>Agr</b>	agreement	<b>Ref</b>	faulty reference to antecedent
<b>Ab</b>	abbreviation	<b>Rts</b>	run-together sentence
<b>Awk</b>	awkward construction	<b>Sp</b>	spelling
<b>C</b>	capitals	<b>T</b>	wrong tense
<b>F</b>	sentence fragment	<b>U</b>	usage at fault
<b>Gr</b>	grammar	<b>W</b>	word choice at fault
<b>H</b>	handwriting poor	<b>"</b>	quotation marks needed
<b>M</b>	margins needed	<b>⊖</b>	join two separated words
<b>MS</b>	manuscript form	<b>└</b>	in front of a word
<b>P</b>	punctuation		calls for new paragraph

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